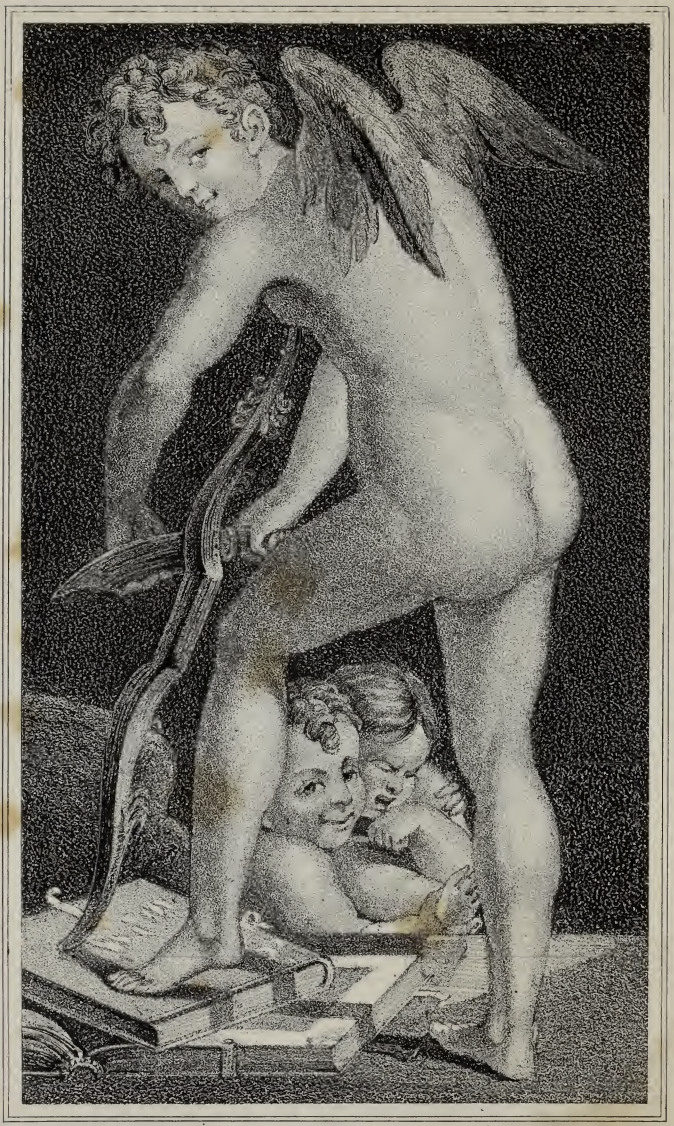
THE GETTY CENTER LIBRARY

Why ask for the moon
when we have the stars?

AS

Digitized by the Internet Archive
in 2014

https://archive.org/details/treatiseonknowle00burt



Corregio or Parmegiano, Pinxt. Maclure & Macdonald, Lith.

CUPID SHAPING HIS BOW.

Imperial Gallery at Vienna.

See Page 146.

TREATISE

ON THE

KNOWLEDGE NECESSARY TO AMATEURS

IN

PICTURES.

TRANSLATED AND ABRIDGED FROM THE FRENCH

OF

M. FRANCOIS-XAVIER DE BURTIN,

FIRST STIPENDIARY MEMBER OF THE ROYAL ACADEMY OF BRUSSELS IN THE CLASS OF SCIENCES, ETC. ETC. ETC.

BY

ROBERT WHITE, ESQ.

LONDON:
LONGMAN, BROWN, GREEN, AND LONGMANS,
PATERNOSTER-ROW.
EDINBURGH: A. AND C. BLACK.
1845.

ND
1135
B97
1845
c.2

LONDON:
Printed by A. SPOTTISWOODE,
New-Street-Square.

THE GETTY CENTER
LIBRARY

759
B

TRANSLATOR'S PREFACE.

ALTHOUGH M. Burtin's work, which was published in 1808, at Brussels, in the French language, cannot now be considered as new, and makes no pretensions to the character of a profound disquisition on the art of painting, yet no publication that has appeared, before or since, addresses itself so directly to the wants and wishes of amateurs, or supplies so compendious a general view of the subject of which it treats. It contains, indeed, so much of that kind of practical information which amateurs must acquire, either through some such aid, or through the more tedious path of their own individual experience, and at the same time affords to persons of more matured taste such an insight into the state of connoisseurship on the Continent, that it is to be wondered that no one has, until now, endeavoured to make it more generally accessible by means of an English version.

531

The original work consists of two volumes. But nearly two thirds of the second volume are taken up with a description of the author's private collection of pictures, which few readers would care to peruse, particularly as there is a separate chapter on the method of analysing and describing the productions of the pencil. In other respects, too, the very copious and minute style of the Author affords considerable room for retrenchment. By selecting, therefore, a few only of the descriptions of the pictures as examples, and by otherwise condensing the style and matter, the work has been brought within the convenient compass of a single volume, and, it is hoped, without the omission of any thing in it that is in the least essential.

In all the parts that treat of the principles of the art, the Translator has thought it his duty to adhere closely to the form of thought, and even to the language, of the original, although at the expense sometimes of smoothness of diction. He has not indeed restricted himself from such changes in the construction and connection as conduced to greater brevity and clearness, or were more agreeable to the idiom in which the work now appears; but he has not, in any case, intentionally added to or taken from the meaning of the Author, unless in the form of a note; sensible that the opinions of the

latter will be more acceptable to the public than the ideas of one pretending so little to connoisseurship as himself. The slight extension of the subject which he has made, by the introduction of the prices of pictures at the public sales of the principal collections in France for the last hundred years, taken from the work of M. Gault de Saint Germain, need scarcely be noticed as an exception to this statement.

The abridgments that have been made, have been chiefly on those parts of the work in which it digresses into controversial matter no longer at issue, such as the comparative merits of colour and design, or the opinions of writers in regard to the Flemish school of painting. In these, the Translator has used greater freedom, both of selection and arrangement; but he has, at the same time, been careful to retain throughout the tone and train of thought of the Author.

The Translator was much interested by discovering that two of the pictures described by M. Burtin as being in his collection at the time of publishing his work, and which the Translator had included among the examples of descriptions to be retained, had found their way into this country, like so many other fine works of art; the one, a fruit piece, by Van Aelst, being at West Shandon,

in Dumbartonshire, the seat of Robert Napier, Esquire; and the other, the Adoration of the Shepherds, by Poelemburg, being in the possession of Dr. Drury, of Glasgow. Through the polite favour of these gentlemen, he is enabled to place lithographed outlines of them before the reader, which cannot but serve to illustrate M. Burtin's descriptions, so far as regards the design and arrangement of the subjects, although they cannot give any idea of the great beauty of the execution. He had expectations up to the moment of publication of obtaining engravings of two other of M. Burtin's collection. But having been disappointed in this, he has been obliged to substitute two other illustrations for them.

Edinburgh, April, 1845.

CONTENTS.

CHAPTER I.

PAGE

Introduction - - - - - - 1

CHAPTER II.

Of the Qualities which are required to make a good Picture.

Section 1. Definition of Painting, and of a Picture - 12
„ 2. Of a good Picture - - - 13
„ 3. Of a good Choice (of Subject) - - 13
„ 4. Of Invention - - - - 18
„ 5. Of Composition - - - - 19
„ 6. Of the Disposition of the Subject - 22
„ 7. Of the Design, the Airs of the Heads, the Attitudes, and the Expression - - 23
„ 8. Of Linear Perspective - - - 26
„ 9. Of Aerial Perspective - - - 27
„ 10. Of the Colours, proper and local - - 28
„ 11. Of the General Tone of Colour - - 36
„ 12. Of the Clear Obscure - - - 41
„ 13. Of Transparency - - - - 43
„ 14. Of Harmony - - - - 45
„ 15. Of the Effect - - - - 46
„ 16. Of the Empasto - - - - 48
„ 17. Of the Touch - - - - 55

CHAPTER III.

PAGE
How to judge Pictures - - - - - 58

CHAPTER IV.

How to judge whether a Picture is in good Preservation, or not - - - - - - 69

CHAPTER V.

How to know and appreciate Copies - - - 77

CHAPTER VI.

Of the Manner of analysing and describing Pictures - 91

CHAPTER VII.

Of the General Schools of Painting.

Section 1. Of that which constitutes a School of Painting - - - - - 113
„ 2. Of the Florentine or Tuscan School - 116
„ 3. Of the Roman School - - - 118
„ 4. Of the Venetian School - - - 119
„ 5. Of the School of Lombardy - - 122
„ 6. Of the Flemish School - - - 125
„ 7. Of the Dutch School - - - 133
„ 8. Of the French School - - - 135
„ 9. Of the German School - - - 139

CHAPTER VIII.

Observations on the Causes of the Characteristics which distinguish the different Schools from each other - 142

CHAPTER IX.

Of the Classification of Pictures according to their Subject, with Remarks on the Natural and Ideal Classes - 151

CHAPTER X.

PAGE

On the Causes of the Superiority of the Pictures of the Sixteenth and Seventeeth Centuries over those of the past Century - - - - - - 160

CHAPTER XI.

Of the different Manners of the Masters - - 168

CHAPTER XII.

Of the Signatures of the Masters, and the Subtances on which they painted - - - - - 192

CHAPTER XIII.

Of De Piles famous Balance of Painters - - - 210

CHAPTER XIV.

Of the Prices at which the Pictures of the most distinguished Flemish, Dutch, and German Painters have been sold, up to this time - - - - 225

CHAPTER XV.

Of the different Methods of cleaning Pictures, and of the Precautions to be taken in lining and restoring them - 247

Section 1. The Necessity of every Amateur learning to clean his Pictures - - - - 247

„ 2. Of Pictures covered with Mastic Varnish, or other Gums of a similar nature - - 250

„ 3. Of Pictures that are covered with Oil - 259

„ 4. Of Pictures that are covered with a bad Varnish - - - - - 263

„ 5. Of Pictures that are covered with the White of Eggs, or with Isinglass, or with Water Varnish - - - - - 264

PAGE

Section 6. Of Pictures that are covered with Smoke, or other Atmospheric Deposit, without ever having been varnished or oiled - - 266

„ 7. Of the different kinds of Mould that attack Pictures - - - - 270

„ 8. Of the Cases in which the Scraper and Smoothing-irons may be used upon Pictures - - - - - 273

„ 9. General Precautions to be taken in the cleaning, lining, and restoring of Pictures 275

CHAPTER XVI.

Of the Varnishes employed upon Pictures - - 289

Section 1. Of bad Varnishes - - - - 289

„ 2. Of good Varnish - - - - 296

CHAPTER XVII.

Of Public Galleries, with Remarks on those of Paris, Vienna, Dresden, Dusseldorf, and Munich - - 302

CHAPTER XVIII.

Of the Utility of Private Collections, and how to form them properly - - - - - - 324

LIST OF PLATES.

1. Corregio, or Parmegiano } Cupid shaping his Bow. To face title-page.
2. Poelemburg. The Adoration of the Shepherds. - 106
3. Van Aelst. Fruit-piece. - - - 109
4. Teniers. Village Festival. - - - 146

ON

THE KNOWLEDGE

NECESSARY TO

AMATEURS IN PICTURES.

CHAPTER I.

INTRODUCTION.

It is proper to premise that this treatise is not intended for artists, nor accomplished connoisseurs. The former will disdain it, as coming from one who is not himself a painter; the latter have no need of it. The interest which I feel in amateurs, especially the inexperienced among them, has been my sole inducement to undertake the work, while at the same time, I trust that others who may be led to peruse it, may not do so without advantage.

I have been attracted from my youth towards the beautiful productions of the pencil, by a passion which at first knew no bounds, and which so carried me away as to close my eyes to their defects. To me all pictures appeared to be good, however indifferent they were in reality! If I could discover a point about them that was ever so little com-

mendable, it never failed to blind me to all their other imperfections.

"Centum sunt causæ, cur ego semper amem!" — Ovid.

The result of a taste so decided and so ill-informed was the continual acquisition of pictures of little or no merit, which I persisted in considering good on the strength of my own opinion, very much dissatisfied with those who manifested a contrary one. But when, in course of time, the opinion of others gave rise to doubts as to the quality of my purchases, I became timid and irresolute. I sought instruction every where, but found it nowhere. Constrained by my ruling passion to make from time to time new acquisitions, I yet did not dare to judge for myself, but borrowed the eyes of others who passed for connoisseurs; until I perceived that these often consulted the interest of the seller more than mine in the advice which they gave me. At length, after having struggled long against difficulties, without advancing a step farther towards true knowledge, I had opportunity to see and study at leisure the beautiful collection of the Chevalier Verhulst at Brussels. This soon began to open my eyes, and finally convinced me, that by seeing only bad pictures we remain always blind; and that it is by repeatedly contemplating such as are truly fine that we learn to know them, and to understand, from the perception of their great superiority, how little the indifferent examples which formerly attracted us were worthy of our

regard. This is a point of the utmost importance to all beginners, and which is unfortunately too much overlooked by them. From that time, I turned my attention to pictures of true merit exclusively. My previous acquisitions became distasteful to me; and in order not to feel the loss which I should have sustained in selling them, I resolved to be rid of them, by giving them, without too much calculating their value, as part payment of any new purchases that I might make.

Since that period I have continued to pursue with ardour the true road to knowledge, which I had had the good fortune to hit upon. Averting my eyes from all productions without merit, I sought out and studied with care whatever the beautiful collections in Ghent, Antwerp, and especially Brussels, (then so numerous, but now, through the misfortunes of the times, so rare,) contained most worthy of admiration. Having thus so far strengthened my judgment as to be able to give a reason for my opinions on the productions of art, I was the better able to profit by the long journies which I made subsequently. My travels have given me the opportunity of seeing at leisure the pictures to be found in the Low Countries, Holland, Germany, Austria, Bohemia, Moravia, Styria, Upper Italy, the greater part of France, and a part of Prussia, Poland, and Hungary, where the knowledge I have acquired on this subject stood me every where instead of an introduction to ama-

teurs; conformity of tastes being a powerful bond of union between men of every country. Wherever I have been, I have made the search for, and the study of, pictures one of my favourite occupations; by no means confining myself to those contained in galleries, churches, and other public places, nor even to those in private collections, but seeking out even such as were dispersed in private houses, and very often banished to the lumber-room. The number of pictures which I have seen by pursuing this course is truly innumerable, and surpasses all imagination. The Abbé Laugier, in his work on the manner of judging the productions of painting, lays it down as a principle, that seeing a multitude of pictures is the most certain means of becoming a connoisseur and judge. "To judge well of art," he says, "it is necessary to know its productions. They furnish an instruction, which, falling under the observation of the senses, is far more efficacious than the best-digested lessons. Works of art place under the eyes existing perfection, and by comparing that with the perfection possible to be attained as conceived in the mind, there results a solid judgment, the source of a criticism that is exact, but without rigour. It were to be wished that a journey could be made into all the countries where painting has flourished, in order to see all the pictures which have come from the hand of man." In writing thus, the Abbé certainly did not consider that in our time very many people have found the secret of becoming connois-

seurs in a day, and have set themselves up as skilful judges without ever having seen pictures!

I will candidly acknowledge, nevertheless, that whatever facility long practice may have given me, in judging with readiness, and on good grounds, of the productions of art, still occasions are not wanting to show me that one has always something to learn; for the subjects of instruction are multiplied without end, and dispersed throughout the whole of Europe. But happily the difficulties caused thereby are confined to the knowledge of masters, their different manners, and other accessories, and do not extend to the point the most essential of all, to which alone I trust people will one day pay regard, viz. the true intrinsic merit of a picture. This does not depend upon the name of the master, nor any other circumstance, but is based, as I shall hereafter show, upon fixed and invariable rules, that may be acquired by every one. These rules, and the means of determining the schools, the masters, their works, as well as the preservation, the originality, and the price of them, the utility of collections, the method of cleaning and varnishing pictures, and the art of analysing and describing them, founded on principles, and exhibited in practice, by examples of description taken from pictures in my possession, will form the matter of this work. The want which I myself have always experienced of such a work has given rise to the idea of it; nor did I require any stronger motive for undertaking it than my

desire to relieve others from the numberless embarrassments that scattered thorns in my way when I ought only to have met with flowers. In short, I have suffered so much from my own ignorance; I have found such an obstinate silence maintained by those from whom I have sought light; I have reaped so little benefit from my reading, that I wish to save amateurs from the whole, or at least the greater part, of the infinite trouble which I encountered, ere the scales which obscured my eyes fell from them. I have such satisfaction in the knowledge which I have at length obtained through my own observation, aided by reflection, that I am desirous that beginners should share with me in the enjoyment of it; although I cannot by my instructions alone carry them in an instant to that degree of knowledge to which they may arrive, by founding observations of their own upon those which I present to them.

It must not surprise any one that in writing on the productions of the palette I have made almost no use of the books which have been published on the subject. There are few of the kind which I have not read; but all have left me in the same ignorance I was in before; besides, the object of my work is so different from that of all previous writers, that even if inclined I could scarcely derive benefit from them. If, however, I cannot commend the works of this class which I have read, I do not on that account accuse the authors of incapacity; but I complain, and I think with reason, of the

defective plans which they have followed: one confining himself to the monotonous history, for the most part very insipid, of the ancient masters, and neglecting the characteristic marks of style and handling which distinguish these artists in their works, the only thing that could render his work useful and interesting; others, so scattering the principles which they wish to teach, and drowning them in such a superfluity of words, that it becomes impossible to collect them in consecutive order; many also not distinguishing sufficiently between the ideal part of the art and the mechanical; in fine, all, or with few exceptions, rendering themselves absolutely useless to him who seeks to become a connoisseur, by speaking only of the details of execution, the mechanical procedure, and the physical means of the art, or, on the contrary, showing an excessive enthusiasm for the sublime, *ideal* beauty, the antique statues, grace, and grandeur, and the application of the rules of music and poetry to the art of painting, and extolling composition, design, and expression, as if colour was only an accessory of very little consequence. In short, these authors occupy themselves with the painters of history alone at the expense of all those who have devoted themselves with such success to landscape, scenes of common life, and other subjects of that nature, and manifest their contempt for the latter, although their works are the ornament of cabinets and galleries, by designating them all under the title of PAINTERS OF NATURE

(*peintres de genre*), as if history were not nature likewise.*

I have not been able to derive, from all that I have read upon art, satisfactory information as to the touch, colouring, the general tone, the clear-obscure, harmony, transparency, aërial perspective, effect, and other interesting parts, which depend on colour; and still less, instructions and general rules for judging of, keeping, and preserving pictures. All that my own reading left me to desiderate on these different points, so necessary to a true connoisseur, it shall be my endeavour to supply.

I have said that this work may be useful to others besides collectors. A taste for art is now become so general amongst the well-educated classes, that they who have not collections themselves seek as much as they can the enjoyment of those of others. Such as travel for pleasure or instruction miss no opportunity of seeing pictures wherever they go, whether in private collections or in public places. All taste and sentiment apart, it is becoming more and more a matter of good breeding to like painting and its productions, especially since governments have begun to emulate each other in attaching importance to them. This

* The meaning of "peintres de genre" is, painters of common life; but the phrase is here used in opposition to painters of ideal subjects; and the translation given is not only admissible as conveying the meaning intended, but as preserving the play on the word *genre*, made use of by the author. — *Translator.*

work, then, extends its aid to all those who would not wish to be reduced, on beholding pictures, to a mute and barren admiration, for which they cannot give a reason either to themselves or others; or, more humiliating still, to expose their ignorance by selecting a bad subject for approval, or by an ill-founded judgment. Here they will find what will enable them in a short time to judge correctly, and without fear of drawing ridicule on themselves, whether a picture which is put before them has merit or not. They will be enabled, even amongst a whole collection, to mention such as they approve, on grounds sufficient to obtain the corroboration of their opinion by connoisseurs; who are aware how much particular taste may embellish any picture to our eyes, and can make allowance for this, provided only that the work have true merit.

Here, I trust, will be found all that is necessary for him who is not unambitious of becoming an amateur. For after having mastered what is herein placed before him, there can only be further required of him, that he should learn to distinguish an original from a copy, and a pure picture from one which is repainted; or, less difficult still, to tell to what school or to what master it is to be attributed. The new ideas which I develop, the care I have taken to fill up the gaps without number left by those who have hitherto written on painting, and the connection, order, and clearness which I have introduced into a matter so vast, so complicated, and so confused, will not, I think,

escape the notice of literary men, nor of connoisseurs, of whose suffrages especially I am ambitious.

To prevent my opinions from being misunderstood through the frequency of my arguments against the prejudices of others in regard to different kinds of pictures, I think it due to myself to say, before finishing this chapter, that, perfectly impartial in every thing else, I am a partisan only for the quality of truth in a picture. If I am the admirer of natural beauties well imitated, I am not the less so of ideal beauties well employed; in a word, I love every production of the pencil, in proportion as its real and intrinsic merit ought to make it commendable. But as an impartial friend of all that is beautiful in art, I will say, and repeat without ceasing, that without the science of colouring, that so difficult science about which the exclusive partisans of ideal beauty trouble themselves so little, their antiques and their ideal perfection may produce designs, but never can pictures!

If those in whose favour I have written this work approve of it and profit by it, if the facilities and assistance which it affords shall multiply amateurs of the art, I shall then have the recompense that will be the most delightful to me; a recompense that will indemnify me for the criticisms to which the nature and the novelty of the subject I treat of may expose me on the part of those whose interest may not find its account here, or on the part of those whose opinions shall be impugned, and their self-love wounded, contrary to my desire,

by the truths which I declare. I dare to hope that no one will be able to reproach me with having designedly given personal offence. If, nevertheless, it be possible that I can have wounded the self-esteem of any one, I protest beforehand that it has been without intention, as I will prove by my silence in every case in which it may be shown to the public that there is ground for such a complaint.

CHAPTER II.

OF THE QUALITIES WHICH ARE REQUIRED TO MAKE A GOOD PICTURE.

SECT. I. — *Definition of Painting and of a Picture.*

PAINTING, considered with reference to pictures, is, according to my idea, nothing else than *the art of applying colours, without relief, upon a plain surface, so as to imitate any object, in the manner in which it is seen, or may be conceived visible in nature.* From this definition, which I have made as exact and complete as I possibly could, it naturally follows that every thing that fulfils in any manner the conditions contained in it, is indeed a picture ; but it does not in like manner follow that it is a good picture. For not only does the *subject* affect its goodness, but it is evident that it will be better in proportion as the conditions shall be skilfully and rigorously fulfilled, and, by consequence, the imitation more perfect. Starting from these premises, I shall be able to establish most of the qualities that are required in a good picture on the side of execution. But, besides that the whole qualities are not reduced to that one, I prefer to give all the necessary clearness to the subject by stating a principle as simple as it is luminous, which is the

result of forty years study and observation on the matter, and which says all in two words only.

Sect. II. — *Of a good Picture.*

A *good choice* (of subject) *well represented**, are the two words which include exactly all the conditions necessary to make a picture *good!* Its merit will increase in proportion as there may be a better choice of subject, and as that may be better represented; and it will decrease, in the proportion that its subject, or execution, or both together, fall below the definition.

Sect. III. — *Of a good Choice (of Subject).*

As painting belongs to the agreeable arts, the first aim of every artist ought to be to please. This is the principle which ought to regulate his choice of subject in order that it may be *good.* If therefore the subject be ever so little displeasing, the picture will cease to be good, and it will become worse the more this is the case. Consequently, it will not be well chosen, if, even in nature herself, it excite only indifference or contempt by its nothingness or insignificance; disgust or displeasure by its monotony, or hideous and revolting form; horror and affright, by its monstrosity or barbarity.

* "Bon choix, bien rendu."

To render this more clear by examples, I observe that the representation of an article by itself, such as a chair, a table, a book, and a thousand other similar objects which fall under our notice every instant without exciting in us the least attention, or that of a window, a door, a wall, or any thing that makes part of a house, if nothing accompany them to give them interest, will, in the eyes of a true connoisseur, be only as images, or the toys of an infant, however precious they may be in point of execution. But if the window be enriched with a head looking out, for example, were it only from a single open pane, the whole may become a work in the highest degree interesting; as is shown by a picture of such a subject, painted by Hoogstraeten, and now in the Imperial Gallery at Vienna. I add, that excepting man, that king of nature, whose head presents to a painter the subject that is the most interesting for character, grace, dignity, and the expression of the whole mind, of which it is the mirror, no animal, dead or alive, affords in any one part of its frame, whatever care may be taken in the execution, more than a subject for a study, or will by any means form what can be called a picture. The entire frame even of the greater number of animals, or a representation of any one vegetable production, cannot produce a good work, unless as parts of an attractive whole. Nay, a portrait of the human countenance having the greatest degree of resemblance, may become a picture which shocks by its

bad choice, if the colours used by the artist on the dress are ill assorted; or if, in the costume, and especially in the head-dress, he servilely imitate ridiculous fashions, which have an air of caricature from their exaggeration, and which we tolerate while they are in vogue, but sneer at the instant after.

Finally, no object, of whatever kind it be, were it executed with the greatest perfection, will ever pass for being of a "good choice," if by the unskilfulness of the painter it be placed upon a ground of one single monotonous tint, whether white, black, red, blue, green, or any other colour, without one being able to perceive about it those numberless and almost imperceptible variations of tint which one sees always in nature, either in that which serves as its ground or surrounding it, and of which some part is always taken into view along with it. From these it is not in our power to isolate it, and the artist is thus placed under the obligation of surrounding in like manner his principal object therewith as with an inseparable accessory, according to the definition of painting, which requires that every object be represented such as it is seen in nature. The artist therefore, by offending against this rule when he substitutes the bad ground of his invention for the natural tints which he ought to imitate, makes a bad choice.

I remark farther that all subjects which by their monotony displease in nature herself, and which, by

the sombre uniformity of their tint, disgust, fatigue, and repel the spectator, (and, be it observed, that the numerous tints of detail generally to be found in nature disappear when a large tract is embraced by the eye at one time,) offer only a bad choice to the painter, unless he know how to break the monotony by possible effects which his genius may suggest. For example, he may break the displeasing darkness of night pieces by striking effects of the moon, or by an artificial light, or by reflections from water; gild the fatiguing whiteness of snow with the ruddy rays of a setting sun; or correct, by means of clouds, the disagreeable monotony of a sky altogether grey, or the glaring uniformity of one wholly azure.

It is evident that an animal, flayed or embowelled, entrails, meat raw or mangled, blood, excrements, skeletons, death's heads, carcasses, and similar objects, if they strike upon the view too much, will be as disgusting in a picture as they are in nature; and that grimaces, hideous or monstrous deformities, whether moral or physical, will be as shocking in the one as in the other. Events which are sufficiently unnatural, barbarous, and cruel, to shake violently the soul and cause it to tremble with insurmountable horror, create an agitation too frightful for it to resist, much less to be pleased with. Subjects of so bad a choice (which Horace severely prohibits from being introduced upon the scene) do little honour to the painter. They become even more insupportable in proportion as they approach

nearer to reality by the perfection of their execution.*

It is not the same however with respect to subjects of devotion, in which we seem to forget the sufferings of saints, to think only of the eternal happiness which awaits them. I except also from this general proscription of pictures of bad choice, certain sad and melancholy subjects which inspire compassion, a tender interest mingled with fear, and other similar emotions, and which,

* The author seems to have stated this too broadly. Some of the most remarkable instances of that truth in painting, of which he declares himself a partisan, are to be found amongst this class of pictures, such as the "Lesson of Anatomy," by Rembrant, and "Prometheus devoured by the Vulture," by Salvator Rosa, Nos. 125. and 250. of the Royal Museum at the Hague. In these and similar subjects, for instance, the "Raising of Lazarus," by Sebastian del Piombo, in the British Gallery, a certain thrilling interest is awakened in the spectator by the realisation of such startling scenes through the powerful imagination of the painter. The mind is susceptible of various emotions, every one of which finds gratification in being supplied in its turn with appropriate food; and a gallery that should contain only pictures to flatter the senses with the gilded rays, which alone the author seems to consider agreeable to the mind, would become, taken as a whole, an example of the insipidity and monotony of which he complains. Art must not be limited in her empire, but must be able, and must be allowed, to wander over the strings that wake the whole passions of the soul, from the tinkling treble of delight, to the deep diapason of despair. The error lies, not in painting what is terrific, but in making the representation of such objects the chief end of the picture, instead of using them only as the occasion of calling into action the higher and deeper feelings. When so used, they are to be touched upon vigorously and manfully, but not dwelt upon more than is necessary for that purpose. — *Trans.*

although the reverse of cheerful, and in some degree productive even of pain to such as are of a sensitive temperament, yet do not move the soul with sufficient violence to prevent those who love the pathetic from feeling a certain pleasure and enjoyment in them.

It may be seen, from all I have just said, how much painters err in attaching themselves to subjects that are insignificant, contemptible, monotonous, repulsive, or horrible, and in not selecting them (since the choice depends only on their own will) from subjects that are agreeable, attractive, and interesting, of which nature and their own imagination could furnish them with so inexhaustible a store. But the idiosyncracy of certain artists, full of enthusiasm for expression, is so disposed towards the tragical, in which the passions, being more violent, are more easy to be expressed than the gentle and tranquil affections generally are, that they end by plunging into the horrible and the cruel. It is a true misfortune to art when such persons unite distinguished talent to their austerity of character. By degrees their taste will infect their pupils, and the most amiable of arts will become insensibly the faithful historian of executioners, and of the monsters of every time and country.

Sect. IV. — *Of Invention.*

The choice of a subject, good or bad, of which I have been speaking, belongs solely to that part

of the art which is called INVENTION. It consists of the first idea which the artist has conceived of his subject, and has determined to adopt in preference to every other, irrespective of the manner in which he may work it up into a picture by means of *Composition* and *Disposition*.* For greater clearness, I will commence by showing the true meaning of these three technical terms so often employed in painting, and so often ill understood.

With regard to the first, to wit, invention, I have already stated in what it consists. I add here, that in subjects of which the artist finds the model in nature, or in history, he is scarcely entitled to any merit on the score of invention; for he is saved the time that would be occupied in putting down any thing of his own. Thus, in place of inventing, he, properly speaking, does nothing but select. The honour of inventing, truly belongs to him only whose imagination creates all, or almost all, of new.

SECT. V. — *Of Composition.*

COMPOSITION, considered as one of the three parts of invention, consists in the choice which the painter makes of personages, and other objects, in order to communicate his idea to the spectator. The more the composition is agreeable, noble, interesting, rich, learned, and judicious, the less there

* That is, simply the determining on the act to be represented, or the view to be exhibited. — *Translator.*

will be of superfluities, of outworks, or of *figures to let*, as they have been termed. The more that the costume, and suitableness, and propriety are exactly observed, and the draperies cast and folded with art, so as to betray the naked without clinging to it; the more plainly and clearly it speaks to the mind; the more, in a word, that it is conformable to beautiful nature, so much the nearer will it approach to perfection. But it will become bad in proportion as it shall be disagreeable, insignificant, without understanding, overcharged, confused, obscure, or contrary to nature. This last fault proceeds often from the ridiculous and startling disproportion between the size of different objects. Thus the great Raphael himself has committed two striking faults against nature and linear perspective, in his famous picture of the *Transfiguration*, by the ridiculous smallness of his Mount Tabor, and by the disproportionable size of the Christ, and of the two prophets.

Besides the signification of the word composition, of which I have just given an account, there is another in more common use, by which it is employed to designate both the invention of the subject, and the manner in which it is composed and distributed; in short, the whole parts of invention. Very many painters, and very many writers also, confound these two significations. A composition taken in this latter sense, may offend against nature by offending against unity; that is to say, when it unites in one picture things which

could never find themselves together, or events which have happened in different epochs, or in different places. It were well that this defect, sufficiently rare amongst the ancients, were less to be found amongst the moderns.

The rules which I have laid down are sufficient to enable every person who has eyes and good sense to judge of any composition, except such as belong to the historical class. These require in the spectator a knowledge of history, true and false, still more extensive than in the artist. For the latter has only occasion to know well the subjects which he himself undertakes to execute; while the spectator ought to be in a situation to judge of the compositions of all painters without exception; to unravel historical subjects, even the least characterised, fabulous subjects the most confused, and allegories the most absurd and odd, which it so often pleases painters to produce, without giving themselves any concern about being understood by others, provided they understand them themselves. Those then amongst amateurs who are ignorant of fable or of history, ought to consult such as are informed in order to judge of this matter, unless they are willing to content themselves with the pleasure they may derive from a picture of this class, in regard of its disposition, design, and what belongs to colour and handling, irrespective of its truth, correctness, and historical propriety. On the other hand, every amateur whose reading puts him in a situation to judge of historical compo-

sitions, has a right to hold all obscurity as a capital fault. For he may require with reason that there shall be sufficient distinctness to enable him to tell without difficulty the subject which is represented, and characteristics enough to prevent him from misunderstanding it, or confounding it with other analogous subjects. This happens too often in ancient pictures of the historical class, but much oftener still in the works of modern painters, when, from a desire to be original in their compositions, they render them unintelligible, and produce pictures in which nothing is determinate nor specific in subject,—painted enigmas, true hieroglyphics, of which themselves alone possess the key!

Sect. VI. — *Of the Disposition of the Subject.*

Disposition, or Ordonnance, is nothing else than the arrangement of all the objects which form part of the composition. It contributes to the "goodness" of the picture if it be ingenious and natural; if it avoid uniformity and positions that are too symmetrical; if it distribute the light well; if, by means of it, the groups *pyramid* and unite well; and if it give value to all the parts of the picture by means of each other, in such a manner as that the result shall be a satisfactory whole. On the contrary, it will render the picture bad in proportion as it departs from these requisites. In a word, disposition is in the hands of the painter, what words, ideas, and phrases are in the mouth of

the orator, or under the pen of a writer. The dross of Ennius becomes gold under the pen of Virgil; what wearies in Chapelain, amuses in Voltaire.

Sect. VII. — *Of Design, the Airs of the Heads, the Attitudes, and the Expression.*

I trust I have said enough in regard to *the choice which the painter has made of his subject*, and the different parts implied therein. It remains to examine all the other parts of painting, viz. design, the airs of the heads, the attitudes, expression, perspective, as well linear as aërial, the colours, proper and local, the general tone, the clear-obscure, the transparency, the harmony, the effect, the *empasto*, and the touch, in order to be able to decide *by the execution*, whether the artist has "well represented" the subject he has chosen.

The DESIGN, as well as the airs of the heads, the attitudes, and the expression, which all three depend upon it, fall under the rule which the definition of painting imposes without distinction on all its parts, namely, that they ought each for its own part to co-operate in the imitation of the object, such as one sees it, or may conceive it visible, in nature. Hence, if the forms of an object are determined, either by the reality, or by common opinion founded upon its character and attributes, the design and its three dependencies must be conformable to these forms, in order to its being

well represented. In imaginary and fantastic objects, the painter may choose his forms at his pleasure ; but if they displease the spectator, the painter will have offended against the "well represented."

The more the design is correct and precisely similar to its model, the more the airs of the heads are diversified and appropriate to each individual character, the more the attitudes and expression are varied, natural, well balanced, and conformable to the action and to the emotions of the mind required by the subject, the more these parts will contribute each for itself to the quality of *good representation* in the picture. Of all these the spectator will judge, by comparing them, in subjects taken from existing things, with nature herself; and in fabulous subjects, with the idea he has conceived of them from the character usually attributed to them. To do this is much more easy than my readers in general will believe it to be, accustomed as they are to the imposing tone with which very many painters hold forth upon the importance and the difficulties of design, and the parts which depend on it, especially as regards the human frame. The decided manner in which these painters express themselves, imposes on their auditors to such a degree as to render them timid in this matter; for the latter comparing the ignorance which they suppose to be in themselves, with the self-sufficiency of the former, forget that the artist makes pictures, but it is the public that

judges of them. Is it not then astonishing that people do not dare to trust to their own eyes, nor accustom themselves to judge for themselves in the copy, of that of which they judge every day so well and so confidently in the original? Do not we see indeed, every moment, persons of both sexes judging with as much correctness as facility, whether the body of an individual, and every one of its parts, be well or ill-formed, well or ill-proportioned? whether the features of the countenance render it beautiful, pretty, attractive, noble, and interesting, or not? whether its exterior character corresponds to the station the person occupies? whether the manner or the expression is natural or exaggerated? whether the movements are graceful and easy, or awkward and affected? In a word, do we not see mankind in general put in practice in such a case, in regard to their fellows, a certain knowledge which they possess, without almost entertaining a doubt of their ability; but which the painter, whom they regard as an oracle in the matter, has so much difficulty to put in practice successfully in his pictures?*

* Perhaps the author here loses sight for a moment of the inability to act that may be observed in the judgment of those who have not been accustomed to exercise their faculties on pictures, and forgets that it requires considerable practice and experience to enable one to judge how much art can do; what is the exact medium between feebleness and exaggeration, which constitutes the all-surpassing quality of truth, of which he declares himself a partisan; and in what manner one painter differs from or excels another in the representation of it.—*Trans.*

Another thing which impedes men in their judgment of design and its dependencies is, that in looking at a picture they are chiefly struck by the illusive effect of the colour, and of the light and shadow which attract them to the neglect of the design. This error is only corrected by the habit of seeing pictures.

Sect. VIII.— *Of Linear Perspective.*

Two sorts of perspective are necessary to every picture which has a distance, or which represents several planes that withdraw themselves more and more in succession from the view. The first of these perspectives, called LINEAR, serves to give to objects the just dimensions required by the distance between them and the eye; the apparent size of objects always diminishing in nature in the inverse ratio of the distance.

This perspective which makes part of the design, was more or less known to the ancients. It depends upon fixed and certain rules, founded on mathematical principles, which by means of the point of sight or seat of the eye, the points of distance, the ground line or base of the picture, the line of elevation, and what is called the horizontal line, or line of the distance, guide the hand of the painter with a certainty absolutely mathematical. He will be inexcusable then, if from indolence he neglect the aid of this perspective to the "good representation" of his picture, seeing it requires

from him only the employment of the rule and the compass.

Sect. IX. — *Of Aërial Perspective.*

The second of these perspectives, named AËRIAL, was unknown to the ancients. It was not discovered till the fifteenth century, and was brought to perfection by slow degrees. It is this which gives to the *proper* colours that tone which renders them *local* ones, and causes them to appear placed upon their true plane by a magic which contributes infinitely to "good representation" in the work. It is accounted for thus: the mass of air between the object and the eye of the spectator increases in the direct ratio of the distance; whence arises an obstacle, always in proportion to the distance, which weakens the visual ray passing from the object to the eye, and by consequence presents it less distinctly and under a more softened tint. Thus the farther an object is removed, the less do the lights, the shadows, and the demi-tints become visible; and its *proper* colour is therefore less apparent, in proportion as it is modified by the general tone of the plane on which it is situated. The least defect against this perspective very much injures a picture as a whole, and if the defect be striking, it destroys all the harmony and all the magic of the picture. In order to judge if this perspective (as well as the other) be well represented, the spectator has only to transport himself in idea into nature, and to

form in his imagination a picture of the same subject, and of the full size. This will enable him at once to perceive whether the actual picture presents the same perspective with the imaginary one.

It is against the last of these perspectives that the greatest of the Italian masters have so often offended, especially when their composition contained some aërial scene accessory to it. This they have often had the unskilfulness to represent with a force of colour equal to that of the principal action going on on the ground. Thus Domenichino in his Martyrdom of St. Agnes, and in his Virgin and Rosary, in the Musèum at Paris, has deprived of all effect and truthfulness these two immense compositions, which seem each to form two pictures of equal force, the one above the other. Thus also the Crowning of the Virgin, by Raphael, in the same musèum, forms two separate pictures, the one as strongly pronounced as the other, both equally black and without understanding of perspective or the clear-obscure; the one of which, by the by, has been finished by Penni, and the other by Julio Romano, both disciples of Raphael.

Sect. X. — *Of Colours proper and local.*

The colour of a picture, like that of the universe, is composed only of *proper* colours and *local* colours, which together produce what is called the general tone of a work of art.

The PROPER colour is that which belongs to each

particular object, apart from every thing that surrounds it, of the place where it is situated, and of the light by which it is illuminated.* From this it follows that all reflections, half-lights, aërial tints, and even shadows, not being inherent in the body, but derived from other objects, cannot belong to it as its own *proper* colour, but ought to be ranked amongst the *local* colours. For although shadows seem to be inseparable from an object, they are in reality so foreign to it, that they disappear or change their situation the instant that it is moved. Thus they are nothing else but a deprivation more or less of light, and always depend upon the situation in which the thing shaded is placed. Further, the *proper* colours are so generally influenced and modified by the air, by light, and by all the bodies that surround them, that one might say with reason that every object presents only tints more or less *local* to the painter, and that by consequence he can scarcely employ others than those in his work. The light of a taper, which often changes blue into green, proves that a very little thing is necessary to cause a proper colour to become a local one.

It is not then strictly true to say, as they do who have written on painting, that the proper colours are those which belong to the foreground. There, as every where else, they are for the most part modified by the reflected colours of many neigh-

* The term *proper* colour is unknown amongst us. We use the term *local* colour to signify the same thing. — *Trans.*

bouring objects, not to speak of the effect, more or less perceptible, of the air and of the light. The two last especially exercise such a dominion over objects in the foreground, that, wherever they act directly, they banish and destroy the *proper* colour to substitute for it their own. That again diminishes and disappears in its turn, in proportion as the light, from the rounding of the object or otherwise, falls more obliquely on it; and in this behold the principle, which, under a skilful pencil, renders black itself almost white on the points of incidence perpendicular to the luminous rays!

It is the perfect understanding of this interesting principle which renders the works of Rubens, and of his best scholars, so superior for their magic truth of colour. It is this which explains why they make the colour of the blood to appear through the fine and transparent skin of their Flemings, particularly of the women, only in proportion as the effect of the light is lost in the retiring parts; and why the red prevails more in these parts in general which are illuminated only by a reflected light too feeble to change the natural colour. The latter may often be even strengthened by the colour of the object from which the reflected light proceeds, which happens when one flesh part is reflected upon by another, as may be remarked more particularly towards the extremities.

I might dilate much more on a subject so rich in observation; but I trust I have said enough to show, that all that can be maintained touching

proper colours on the foreground, without departing from truth, is, that not being necessarily exposed throughout to foreign influences as they always are in the distance, they make themselves better recognised wherever they are not subdued by the prevailing light, or by coloured reflections.

What I have just said makes it sufficiently apparent, that LOCAL colour is just the proper colour itself, modified in different ways according to circumstances; such as the tone which the light, or its deprivation, gives to it; the effect of the air interposed between it and the eye; or, finally, the colours which neighbouring bodies reflect upon it, and which often produce the most sparkling effects.* As to the influence of the light upon the local colours, one of the plainest proofs of it is, that the colour of objects seen in broad day diminishes in force the more that the sun enlightens the distant plain on which they are placed. This observation, and many other analogous ones, convince me that the *light* in a picture in general exerts a greater influence upon the local colours than even the air, although those who have written upon the art seem to attribute the local colours exclusively to the interposition of the air and the vapours with which it is charged. The above remark, though useful to all painters, becomes the more indispensable to those who have to do with

* For what is here denominated local colours, the terms atmospheric or aërial colours, reflections, and half-lights, are used in this country. — *Trans.*

landscape, seeing that without attention to it, the aërial perspective would render useless, by a false and mannered representation, the just proportions and the exact contours dictated by the linear perspective.

Another remark not less interesting is, that the colour of cast shadows * depends, beyond every thing, on that of the light, and consequently on the state of the atmosphere. From this principle it results, that blue is always made the base of a cast shadow; although often the red and the yellow may modify it, and even alter it, so far as to render the shadow more or less greenish or violet coloured, according to the actual state of the atmosphere and the time of the day, as well as the season of the year.

This is the most extensive field which painting offers to its followers, and complete success in it captivates the mind. In this the artist, without other aid than the study of Nature, varied as she is to infinity, must, if he wish his picture to be a good representation as to colour, on which depends the soul of his work, exhibit an indefatigable perseverance, an observing and penetrating mind, a profound discernment, a surpassing power of judgment, and, I venture to add, genius truly creative!

Let the interested and exclusive extollers of design and its component parts say what they will,

* The shadows of an object falling, not on it, but beyond it. — *Trans.*

the colourist does not, like them, find treatises and entire books filled with principles, demonstrated by figures, to guide him in his work. He has not at hand, like them, models of every kind which he may servilely imitate. He cannot, like them, invoke the aid of the rule and the compass. Every stroke of his pencil must come from his head. All with him becomes creation in the execution. He cannot efface his traces like those of the crayon, recommencing twenty times, in order to succeed once. The least error may spoil his work; every part of his performance requires a touch suited to itself. The crayon designs a skeleton; his pencil creates a living body. Why then do so many painters affect to despise colour, and extol design to the clouds? Here is the reason, if I mistake not.

Scarcely has a young aspirant, who exhibits an inclination to the art, learned to handle the crayon with a little readiness, than established custom, vanity, patronage, favour and encouragement of every kind cause him to pack up for Italy. Italy! which our ancient artists understood literally, investigating the whole of it; but which, with the most of our modern ones, means no more than the city of Rome. Once arrived there, design alone, of which they hear every day new eulogiums, absorbs all their time, and occupies them entirely. There is not a Roman who does not tell them, conformably to the absurd system of his school, that any picture well designed is always sufficiently

good; that colour were useless but for form, and adds nothing to the true merit of a work. Adopting an error so dangerous, but which such authority renders respectable in his eyes, the young disciple makes it the rule of his conduct, raves of nothing but design, occupies himself about it without relaxation, and devotes his best years to it. But when at length, his time of sojourn almost expired, he recollects that every picture requires colour at least as an indispensable accessory, and according to the acknowledgment of those even who have so well tutored him, he flies to the shop, buys a pallet garnished with colours, sets himself to his easel, and becomes a painter in as many days perhaps as he has spent years in order to become a designer. On his return home, what does our artist? Admiring, as he must do, the masterpieces of so great a number of our old colourists, yet will he retract his error? No! Interest on the one hand, pride on the other, forbid that. Declining to commence a new career in a path, the length of which his own feebleness in it exaggerates, he finds it more easy to decry the merit of the ancients, whom he despairs of being able to imitate. He censures the painters of history as bad designers. He contemns other artists as *painters of common life*, and without ceremony designates as *maggots* figures the most intellectual!*

* The above will suffice for many eloquent passages to the same purpose, which the author loses no opportunity of introducing throughout the work, but which would not interest

The high consideration which the ignorant entertain for a painter returned from Rome soon procures him partizans; of whom it is easy for him to make so many echoes in favour of design, by astounding them with his discourse, and with terms of art which they do not understand, and which make him pass as some very great oracle. He is clever enough to enjoy his triumph, and to maintain himself in it by the same sarcasms against the colourists which have acquired it for him. Very soon erecting himself as an arbiter of every production of art, he runs disdainfully through the sanctuaries which contain its wonders, announcing at most by a nod the approbation, always hesitating, which he accords to one picture among a thousand of all those who have not the honour, like him, of coming from Italy! By such conduct, which excites the pity of the true connoisseur, he becomes the pest of every young collector, by evincing only contempt for every thing the latter possesses, and drives him to despair by principles directly contrary to the opinion, hitherto sup-

readers of the present day, and they are, therefore, omitted. The question between colour and design is no longer a difficulty. Every one now is acquainted with the properties of the two; and how far they are dependent on each other. Design is perfectly intelligible by itself, without colour, and a simple outline may convey ideas of size, form, distance and perspective, and give the impression of rest or action, elegance or grandeur, apathy or feeling. Colour, on the other hand, apart from outline (or form), is nothing but an unmeaning glare. Yet it is not the less necessary to perfection, and beauty of form will not please with a bad colour.

posed beyond doubt, with which his eyes, his innate taste, and internal conviction, founded on nature, have inspired him.

You then, who form collections of pictures, distrust the interested opinions of these men of domineering manner, who pretend to set a value on the works of others, and do not know how to appreciate their own; and who, as the judicious De Piles observes, "imagine that they pass for great connoisseurs, when they say that an arm is distorted; that a limb is too long; that an action is too forced; although the picture be well designed, and the places which they reprove be in truth very correct."

After this digression, which the greatness of the evil that I denounce rendered very necessary, I retrace my steps, to finish what remains still to be said respecting colour.

Sect. XI. — *Of the general Tone of Colour.*

We have seen that the result produced by the proper and local colours is what is called in painting the GENERAL TONE of colour. That, according as the painter shall have well or ill chosen his colours, and shall have well or ill arranged them, will become conformable to nature, and will be good and "well represented," if it be agreeable, sweet, sparkling (but with prudence), warm, harmonious, argentine, vaporous, soft, mellow, airy— in a word, if it be agreeable to the spectator. It will be bad, on the contrary, if it be cold, mono-

tonous, grey, black, bricky, red, gaudy, without agreement, raw or offensive by the ill-managed union of discordant colours, such as blue with yellow, or vermilion with green; in a word, if it displease the eye. But the tone may still be attractive, although not rigorously conformable to Nature, when it seems to have aimed at rendering her more agreeable by a peculiarity sufficiently happy not to displease. Such is the vinous or purple tone, which Poelemburg has employed with so much success as to enchant even Rubens himself. Such also is that called flowery, which delights us in certain interiors of Adrian Ostade, and which charms in the works of Barroccio.

I have said above that the general tone of the picture is the effect of the choice and arrangement of the colours. I add here, that the goodness of these, in their turn, consists in their conformity with nature, according to the time and the circumstances represented, which imperiously dictate the law to the painter, in regard to the general tone he ought to give to his picture. To render more intelligible by example this general principle, which is of the highest importance in painting, and in judging of pictures, I observe, that the light by which the picture is illuminated gives more or less a tone to the proper colours of the objects in it; whence it follows that that ought to determine, more than any other thing, the general tone required in the colour of a picture.

I add, further, that although artificial lights

remain always the same to our view, it is not so with that which proceeds from the sun, nor even with that which the moon borrows from him. We see the moon duller or clearer, fainter or more brilliant, whiter or more ruddy, according to the state of the atmosphere through which the solar rays received and reflected by her pass. The rays shed by the sun vary for the same reason to our view, in colour and in tint, although in themselves they remain always the same.

These changes of tone in the light of this great orb depend often on accidental circumstances, and are affected by fluctuations in the causes which produce them. When an agreeable effect is produced by these, the judicious artist will be able to seize upon it; when not, he ought to avoid it. The constant changes in the colour of the solar rays relatively to us have their origin in the situations of that luminary with reference to our view, according as he is rising or falling, or approaches the middle of his daily course; and according as he is nearer to or more distant from our latitude, in his annual career. A knowledge of changes of this kind is indispensable to all painters, especially to those who are engaged with landscape, who by this means may be able to achieve such a degree of illusion, as that the moment of the day that is represented may be determined from their work. Thus the setting sun spreads over all the plains the ruddy colour of his rays; and thence arises in the picture a general warm tone of the same nature, and shadows cast very long. This tone

becomes often vaporous, from the exhalations which the sun ceases to draw towards him at that hour.

When towards the middle of the day the broiling rays of that luminary parch and sear every thing, the artist imitates the effect of this by a general tint which produces a hot and yellowish tone. He adds to this short shadows, conformably to the elevation of the sun so well described by the poet:

> "Tempus erat, quo sol, minimas, altissimus, umbras
> Projicit."

Finally, by a general tone of colour, clear, not vaporous, more or less cold and firm, and by shadows cast very long, the skilful artist knows how to imitate successfully that moment of the day in which the sun begins to dissipate the cold of night and the dews of morning. I add, that in general the morning displays more or less of rose colour, of a yellowish colour, or of a silvery tone; and the twilight exhibits the orange, the ruddy, or the violet colour.

Besides these general tones which the light of the sun produces by his different positions with respect to us, and those which may be produced by the accidental circumstances that effect the proper colours, of which I have spoken above, the air may give rise in its turn to general tones, sometimes good and sometimes bad, by its interposition between the eye of the spectator and the azure of the sky. An example of each kind will illustrate this. For instance, the argentine, or silvery tone, in a

picture, so sought after by amateurs, is nothing but the faithful imitation of the tone assumed by nature in countries where the rays of the sun are not too perpendicular, every time that the air is in that state of transparency required to temper to the necessary degree the too brilliant blue of a pure sky, and itself to receive and transmit this desirable silvery tone, which delights the spectator. The painter, however, must guard against extending it to the figures, or to the rest of the foreground, where it would cause all to become grey and cold, that part not being able to appear argentine for want of a sufficient body of air between it and the supposed position of the spectator.

The grey and cold tone which is so displeasing, appears in nature when a cloud, reposing on the earth, envelopes us in mist, and conceals the sky from us; or when all the azure of the sky disappears behind clouds more elevated than mist, but massy and continuous.

If pictures offend against nature, and become cold by the employment of cold colours upon them, such as black, white, blue, and green, either pure or bluish, and by the omission of the glazings which the tone of the light requires, or if they become so from the natural coldness of night and of snow, not remedied by art, the painter ought to correct the fault in the manner I have previously hinted at. But nothing can correct the cold of a sky concealed by the kind of clouds last-mentioned, or rendered totally invisible by mist.

Sect. XII. — *Of the Clear-obscure.*

The parts depending on colour, of which I have still to speak, are the clear-obscure, the transparency, the harmony, and the effect.

There is no term of art in regard to the meaning of which opinions are more various, than the *clear-obscure*. It is derived from a compound Italian word *chiaro-scuro*. In the literal sense this word means nothing but the obscure, which is, at the same time, clear. In this sense it may be held to mean the shadows and half lights, treated with the intelligence requisite to prevent the former from becoming *opaque*, and the latter *syrupy* or heavy, and to cause both to remain transparent, so as to allow the colours and forms which they cover to be perceived. This is agreeable to nature, where no part of an object within reach of the rays of any light ever disappears entirely under a shadow, even the most thick, but remains always more or less visible, according to the greater or less force of the rays of light, whether reflected or striking laterally on it. I do not know that the term has ever been used in this sense; but I think that this signification would have been useful, by recalling to the artist the duty of observing transparency in his shadows and half lights.

Be that as it will, general use has now appropriated the term to express in one word the *light* and *shadow*. Leonardo da Vinci first used it successfully. No part of the art contributes more to

the illusion necessary to "good representation" in a picture. The magic of it, when it is employed upon a single object, such as a *head* for example, consists in this, that the skilful artist leaves in the light the parts which he wishes to make advance, by *graduating* the light in such a manner as that they receive more of it in proportion as they ought to be more prominent. On the other hand, he throws into the shade the parts which he wishes to retire. This he takes care to execute with the same proportional graduation, and without neglecting any of the necessary reflections, and he adds, if the effect require, some gleam of accidental light. By this proceeding, managed with all the requisite skill, the head will appear to stand out of the picture, the surfaces will take a just roundness, all the parts will be in their places, and the whole will detach itself from the ground. This then is the combination of light and shadow which I call the clear-obscure of that head, and upon which the magical effect of it altogether depends.

In compositions, the clear-obscure will be that of the object the most prominent and most bright. From that the light, carried in natural gradations to the other objects in succession, and modified by the interposition of the air in the remote planes, will produce in them so many lights and shadows, that is to say, so much subordinate clear-obscure. The union of these with that of the first object makes the general clear-obscure of the picture as a whole.

Of all the parts of colour no one contributes so much to the "well represented," and to the magic truth of a work, none has more direct influence upon its effect, or attracts more powerfully the eye of the spectator, none is more decisive in producing the illusion of fore-shortening, than the clear-obscure, if the different parts be executed, disposed, and united, with the art and the agreement necessary. It is especially this magical part of colour which renders the pictures of so many of the Dutch masters so generally sought for. It is this that contributes very much to the glory of the Flemish school. It is this, in fine, against which so many renowned Italian masters have sinned, but in which the immortal Corregio is so eminently distinguished, and which proves how they err that have named Titian the Prince of Colourists! for how much soever he may possess in a supreme degree very many other parts of colouring, he has so misunderstood this one in his general harmony, that his grounds are rarely in agreement with the rest of his picture, and are very often all black. His Venus in the Dresden Gallery, and his Ecce Homo in that of Vienna, two of his most renowned pictures, but especially the latter, present striking proofs, among very many others, of the correctness of my opinion on this great colourist.

Sect. XIII. — *Of Transparency.*

It is not without reason that true connoisseurs set such a value on TRANSPARENCY in pictures, for

it augments the "good representation" of them by an inexpressible charm, which seduces even the most ignorant. All the art of it consists in the glazings being always sufficiently transparent to allow the forms and colours beneath to appear, more or less, according to need, without which there cannot be perfect conformity with nature. Transparency is not confined to the shadows and demi-tints which cannot do without it. The skilful artist will take advantage of it equally for the draperies, the trees, and most objects that enter into his composition; correcting thus the rawness of his colours, and giving warmth to those which are too cold.

The great Rubens and his followers have excelled in this quality, as well as Teniers, Peter Neefs the elder, and many other Flemings. The greater part of the Dutch school have equally distinguished themselves in it. Among the Italians, the Venetian school, after the example of Titian, have made a very happy use of it. But I am of opinion that Paul Veronese, although a little too raw in his lights, has distinguished himself by the art, as magical as peculiar, with which he has treated his shadows, an art of which the most eminent proof will be found in his astonishing picture of the Marriage of Cana, which is in the Musée at Paris, and makes one of its principal ornaments, whatever the partizans of the ideal and of costume, in their singularity, may say of it.

Sect. XIV. — *Of Harmony.*

Harmony of colours in a picture consists in their affinity, their union, and even in their opposition, all so judiciously and so well managed, that there results a perfect concord. Under the pencil of an intelligent artist local colours, even the least agreeable, and those which have the least affinity among themselves, may become very agreeable to the eye, and contribute powerfully to the harmony of the picture through the interposition of some other colour; as in music discordant tones are happily united by means of intermediate ones.*

The success of this part of colour depends very much upon the clear-obscure, which, in order to contribute thereto, ought to present only large masses of light and shadow, united by delicate passages, which produce a whole well graduated, and

* The three primary colours being red, blue, and yellow, it has been stated by Mengs, that when any one of them is prominently used, it should be accompanied by one which combines the *other two.* Thus, if pure red be used, it should be accompanied by green, which is a compound of blue and yellow. This compound colour is called the contrasting colour, and is always used sparingly. But the harmonising colour is said to be the compound made by any one colour itself along with the next adjoining to it on either side of the spectrum. Thus red will be harmonised by purple, the colour produced by compounding it with the blue on the one side of it, and it will also be harmonized by orange, which is the colour produced by compounding it with the yellow, next to it on the other side of the spectrum. — *Trans.*

where nothing is glaring. This success depends scarcely less upon the intelligent use of weak colours against strong, and strong ones against weak, than on the good choice of local colours, no one of which ought to produce a more marked effect than is required by the place it occupies; for then it would produce upon the eye the same painful sensation that is produced upon the ear by a false tone in music, harmony in which, if understood, may give a luminous idea of that of colour.

It is necessary to guard well against confounding in any respect monotony with harmony in painting, just as no one would think of confounding them in music.

Sect. XV. — *Of the Effect.*

The effect, the last part of colouring, is the end of all the others, the true aim of the artist, and the result of all his labour. It is the impression which the picture produces upon the person who looks at it. If no impression be produced upon the spectator by the picture, and especially if it displease, repel, or shock him, it carries its condemnation along with it without reprieve. From that moment, whatever merit the work may have in point of composition and design, and the parts depending on that, it offers nothing to the eyes of an impartial connoisseur but a beautiful design, of which he regrets the ill employment.

A picture will have so much the more merit in proportion as its effect shall be piquant, without violating truth, and great, without being extravagant. I do not condemn absolutely the effects which I call factitious, and of which nature offers no real example, but which the painter has imagined possible to be seen, just as he imagines fabulous beings. Nevertheless, I prefer always that he keep to Nature herself, which furnishes him with subjects sufficiently striking; and I cannot approve of those artists who, exceeding all measure in order to give effect to their pictures, carry even to the extent of impossibility the opposition of light and shadow, and produce all their false magic by the extravagant contrast of black and white.

Carravagio, and very many other Italians, have left us striking instances of this error. They become more striking still by comparison, in those who, besides their factitious manner, have a natural manner also. Such as Valentin, Annibal Caracci, Guerchino, and above all Spagnoletto, in regard to whom one cannot sufficiently regret the blindness that has led him to so bad a taste, when one contemplates his admirable Adoration of the Shepherds, which belonged to the Princess Della Regina at Naples.*

Amongst the Dutch, Rembrandt and his pupils have left us very many pictures which are examples of factitious effect to an extravagant degree, and

* To the above may be added Guido Reni, who was led by fashion, for a time, to imitate Carravagio. — *Trans.*

some even have a ground all black; but they cause us almost to forget this defect, though it be really unpardonable, by the magic of the perfect clear-obscure thrown upon the figures in the foreground. I will say as much of very many works of Leonard Bramer, who is given as a pupil to Rembrandt, although he never was, any more than Jean Lievens, and some others, who are wrongly attributed to his school. This error has probably its source in the vigour of their colouring, especially of their clear-obscure.

Sect. XVI. — *Of the Empasto.*

Having thus finished what appeared necessary to communicate to my readers the qualities required in each of the parts of painting, in order that a picture may be "well chosen" in respect of subject, and, "well represented" in point of execution, I close this chapter by examining how the manual part of the art must contribute to good representation in the work, by means of the EMPASTO, and of the touch. The manual employment of the colours of a picture is, according to my idea, the definition of the Empasto, in the sense in which we have to do with it at present. It differs from the touch, which means only the manner in which the artist conducts every stroke of the brush or pencil, in this, that it is the *material*

product of the union of all the touches, as the picture is the *formal* product.*

The manner of the *empasto* in a picture may contribute very much to "good representation" in the eyes of a connoisseur. It may, on the other hand, take away, or render useless to him, a great part of the merit which the picture would otherwise have. It often suffices even, alone, to decide its condemnation with the amateur.

In order that the *empasto* may be good, it is necessary that it be well nourished in the light parts, and that it be thin and light in the obscure and retiring parts ; or, if it is not so in reality, it must at least appear to be so, by means of transparent glazings. Every colour ought to be presented clear, pure, and bright, in its primitive beauty and brilliancy. It ought to give proof of a hand intelligent, light, easy, and firm. Nothing should appear in it dull, laboured, heavy, nor dabbled. It must not be dirty or bedaubed, through tormenting it too much, or confusing it with the contiguous colours, or puddling it with those of the ground. It ought to be delicately melted at its extremities into the neighbouring colours, with the requisite neatness and address, or united with them by relative tints judiciously applied. Throughout the *empasto* there must not be skips and edges

* The author appears to have become obscure in his definition, from his anxiety to be clear. The layer, or body of paint, is the true definition of empasto, considered without reference to its shape or other qualities. — TRANSL.

between it and the colours which touch it.* All ought to be blended and graduated with art. The contours of every object especially ought to be melted with the greatest intelligence and *justness*, into whatever serves as their ground, for if they are too little so, they will become sharp, dry, and as if cut out; if they are too much, they will cling to the ground, rendering the work soft and feeble, and will destroy in it all the magic of air seeming to surround the object. This rule, however, has a certain latitude, of which superior geniuses know how to take advantage, each in his own way. Two wonderful pictures, which are in the Musée at Paris, by the side of each other, confirm this observation in a remarkable degree. The one is the Marriage of Cana, by Paul Veronese (before referred to); the other, Christ denouncing Heresy, by the hand of Rubens. These two capital pictures dispute the palm for effect and colouring, although the contours in the first are very much more melted than in the latter; and by this difference, likewise, they demonstrate two points which may assist us to discover the different means by which good effects are produced in different masters. The one is, that the less the contours are melted into the ground, provided that they be not cutting, the better will

* That is, of course, in the same object, and where there are no breaks naturally; but the instruction must be understood as referring more especially to small pictures of high finish, and intended to be seen near at hand, for which class the author has an evident predilection. —TRANSL.

the figures detach themselves from it, and the better will the eye get round them; but the work, as a whole, will be drier and less soft. The other point is, that the more the contours are melted, light, and vanishing, without falling into softness, the more will the object round itself backwards, and the picture will become more sweet and harmonious as a whole; but, at the same time, the figures will not advance so far out of their ground.

The manual part of the art not being included in the object of my work, except as to its effects, I feel obliged to restrict myself as much as possible in my observations on the *empasto*, which (if fully treated) would lead me beyond my purpose, and would interest artists only. But I cannot avoid casting a rapid glance upon what, in the practical management, relates more directly to " good representation " in pictures. I speak first of the priming, or first ground of oil, which artists put or cause to be put on the canvass, or on the panel, before commencing to paint their subject, and to which each of them gives the tint that suits his work, or which his caprice dictates. The immense quantity of pictures which grounds of brown red have ruined, by destroying the colours put upon them, ought to prevent artists from using the ochres for their priming. Those who make them white or greyish white insure the duration of their work. Some of them even have known how to take advantage of this kind of priming in the way that Rubens has done with so great success, by means of parts of it left

with only a little oil scarcely coloured put over them for a glazing. This practice serves to distinguish his works from that of all his followers.

Artists who have the imprudence to paint their sketches upon a ground of chalk, without covering it with oil colour, will find that their pictures will never retain such a state of preservation, as to enable them to go down to posterity as they would wish. Very many good painters, however, especially in the fifteenth and sixteenth centuries, have employed, and with much success, a priming of white, for designing and sketching in oil their subject, with all its accessories, which they have covered in afterwards with suitable transparent colours. This practice makes it easy for them to take advantage of their ground in the retiring parts whenever it is deemed advisable.

Not only ought all the colours which compose the *empasto* to be perfectly well ground down, and very fine, especially for small pictures, in order not to injure the neatness of the work, but the ground ought likewise to be perfectly smoothed with the badger's hair brush; without which the glazings will become ill united and rough.

Pictures which the painter is contented to finish upon the sketch, by covering it, even in the lights, with only a little colour very thin, cannot be durable, especially if very much oil is employed. For that will very soon begin to absorb colours which have so little body, and will finish by obliterating them. If the great masters have often

put only glazings on their grounds, in forming their darks and half-tints, they have taken care to use the least possible quantity of oil. On the other hand, they knew how to render their pictures solid, by nourishing and *empasto-ing*, to the degree necessary, the light and prominent parts, so as by that to fix enduringly the brilliancy and brightness of their work. Such a process has insured to posterity the enjoyment of their splendid performances.

This thick layer of colour has nevertheless its limits. To overstep these, lays the artist open to the charge of not knowing as he ought how to employ the ordinary resources of the art. It is true that large pictures made to be seen from a distance, especially if they are painted upon canvass, bear, and even require, the colours to be made very thick, in order to insure and preserve the effect, and to prevent cracks. The difference between the works of Rubens painted on panel, which astonish and enchant by their lightness and the transparency of their *empasto*, and those which he has painted on canvass, which are always *empasto-ed* doubly, and even more, especially in the lights, proves how much that great artist has felt the necessity of this principle. But those who lay on such a mass of colour, as in a manner to emboss it, in order to augment the effect, do manifestly offend against the definition of painting, which prohibits the employment of colours in relief.

Those who use gold or silver leaf on their works, or who have inserted precious stones or the like in them, if it be true that this has been done, have no less departed from the definition, which requires the *imitation* of natural objects, not the use of the objects themselves. A truly unique picture by the great Michael Angelo Buonaroti, in my possession, proves to what an astonishing degree art can imitate gold, silver, and stones, without using the originals, by the magical illusion with which this rare genius has painted them as ornaments, that look as if *relieved* on the armour of the two cavaliers, in so much that one could believe them to be truly the work of an actual chisel.

Amongst the different kinds of *empasto*, there are some in which the touches are so smooth that they are scarcely visible, and in some of them one cannot perceive any trace of it. Such are those of Mieris, Gerard Dou, Van Slingeland, Gaspar Netscher, Ary de Voys, Van der Werff, and many other Dutch painters of figures, or of still life. But when this extreme finish shows too much labour, so as to want soul and effect, and looks like porcelain or enamel, as is the case with the pictures of Van Gool, Wigman, and Platzer, the work is thereby deprived of all merit.

Although there are large pictures very well represented, which have an *empasto*, showing very little of the touch, such as some of the best pictures of Philip de Champaigne in the manner of Le Sueur, and those of Leonardo da Vinci, and

other good ancient painters; nevertheless, an *empasto* with a visible touch answers better for pictures of a large size, and is the only one suitable for landscapes, which it prevents from having the look of enamel, while it represents better the small details without number that enter into their composition.

Sect. XVII. — *Of the Touch.*

The TOUCH, by which the *empasto* is made, finishes the list of the parts that contribute each for itself to "good representation" in a picture. It is made by means of the brush, or the pencil.* The most celebrated painters of figures, and of history, have used the first, often for executing the smallest figures, and have done so with a dexterity and neatness which astonish the greatest connoisseurs. The pencil has, however, been used most commonly by the Dutch artists for all their works, and by all other artists for small pictures.

Whether made with brush or pencil, the touch will be always the same as to the marks which it produces, only those of the first will be larger, and will bear the impression of the hair; those of the other will be more close and united.

Although it might appear by the difference between the touch of the great masters that they have obtained their object, each in his own way, without

* That is, the small brush of sable. — TRANSL.

submitting to any rule but their own choice, it is not the less true, that they have all arrived at perfection by the same road, and that they have only differed in the *manner* in which each of them has followed it with more or less success. It is this manner which enables their pencils to be recognised, with the help of the style in which the work is treated.

In order that a touch be good, it is necessary that it contribute to "good representation" in the *empasto*, the principles of which ought to be kept in view. It matters little whether the handling of the tool renders it drawn or hatched, grained or embroidered, round or long, large or small, flat or prominent, blunt or sharp, fat or thin, solid or transparent; provided that it be not painfully laboured, timid, poor, mean, too feeble, or over-refined, dull, hard, cutting, dabbled or confused, and that without becoming too uniform and mannered, it be appropriate to the texture of each object, and to the place it occupies in the picture; so that in the carnations it shall follow the drawing of the muscles; the coat in every kind of animal; the different details by which the vegetable kingdom is distinguished, as well as all the other bodies such as they exist, or rather, such as they appear to be in the supposed situation, and according as they become less marked by reason of the distance of their position. During my travels, I have had a thousand occasions to admire the intelligence with which the great painters have taken care to give to each object

the touch required by its nature, and I have no where seen this in more wonderful perfection than in an admirable picture by Metsu, known as the Fainting Beauty, in my own possession.

When I come to speak of the different manners of the masters, I shall have occasion to mention many more examples of touch. Here I add, that if flesh and other objects, united and flat, can be well represented without the touch appearing on them, this is not the case with bodies whose surfaces are not united—such as animals, vegetation, and tracts of ground. In these a visible touch cannot be dispensed with without falling into enamel or porcelain. Metals and other lustrous bodies are in the same situation in regard to their lights.

Since it is correct to say that without a good touch there cannot be a good picture, one may say likewise, that he is not a good master who has not a good touch, and who does not know how to avoid exhibiting it too much. It is not, therefore, surprising that the touch should have become commendable according to occasion, under so many and so different forms of expression. Thus, one may speak with propriety of the touch in pictures being natural, intelligent, *spirituelle*, clean, careful, finished, precious, delicate, caressed, united, soft, fat, nourished, full, large, light, free, easy, firm, piquant, bold, decided, spirited, unconfined, learned, vigorous, grand, powerful, dashed or stumped—terms of which I shall make the practical application in the chapter that treats of the different manners of masters.

CHAPTER III.

HOW TO JUDGE PICTURES.

Although it be my intention to make as little use as possible of what modern authors have written on painting, and to communicate to the public only what I myself have learned from forty years' observation, reflection, and experience, yet there presents itself here a matter so delicate to treat of, and which touches so nearly on the self-esteem of artists, towards whom I do my endeavour to maintain that respect which is due to their honourable and useful occupation, that I am led, before announcing my own opinion, to cite that of another, in order to show that if mine have the misfortune to displease those who have an interest in taking offence at it, it enjoys, at least, the merit of being neither new nor singular. The authority upon which particularly I rest my opinion is that of the very erudite English writer, Webb, who says, "We have all within us the germs of taste, and are capable, if we exercise our powers, of improving them into a sufficient knowledge of the polite arts. I am persuaded that nothing is a greater hinderance to our advance in any art than the high opinion we form of the judgment of its professors, and the proportionable diffidence of our own. I have rarely met with

an artist who was not an implicit admirer of some particular school, or a slave to some favourite manner. They seldom, like men of the world and connoisseurs, rise to an unprejudiced and liberal contemplatation of true beauty. The difficulties they find in the practice of their art tie them down to the mechanic; at the same time that self-love and vanity lead them into an admiration of those strokes of the pencil which come the nearest to their own." *

All that this learned person says here, and all that Junius, the Abbé Laugier, and others, have written upon the same subject, I, myself, have thought a thousand times, before having read them. The greater part of the painters who have returned from Rome have not failed to confirm me in my opinion, by their unjust contempt for every thing that is not in their manner, and that does not smell of Italy. This odious affectation disgusts the young amateur, and so intimidates him, that not daring longer to trust his eyes, he is reduced to judge of pictures only on hearsay. He refers himself blindly to the judgment of others; he represses his own conviction into servile silence, smothering the opinion which his natural taste dictates, and so accustoms himself to exaggerate the difficulties of attaining to true connoisseurship, which is the object of his desire, that by his own pusillanimity he never does reach it.

What I have myself experienced, as stated in the first chapter, ought to serve as an example to per-

* Enquiry into the Beauties of Painting, by Daniel Webb, Esq. Lond. 1760. p. 18.

sons so situated. The means which I present to them will smooth their difficulties, and ought to encourage them to break the yoke of others. Provided they reduce my precepts to practice, accompanied by observation and reflection, they will not be long in arriving at the knowledge so necessary to them. Then they will feel that the true connoisseur judges always as an impartial person; that all schools, all manners, and all names, are alike to him; and that he esteems every picture only for its intrinsic merit, having no need of the reputation of the painter in order to give weight to the work; conduct which certain artists can scarcely be said to follow, who have no eyes but for that which has a similarity to their own manner. For this reason, *painter* and *connoisseur* are two qualities which so rarely go together, that I have not found them united hitherto, unless in those who have abandoned the practice of the art. Such, indeed, I admit, from the time that their interest has led them to be impartial, have been able to become connoisseurs much sooner than others, and even to advance farther, by the help of the principles and the practice of the art acquired in the profession, the mechanical part being better known to painters than to amateurs in general. But the knowledge of the ideal part, and of the result of the art, which is the effect, may be attained by all without distinction, whose eyes are well organised for it, and who have practice and the required impartiality.

The public, indeed, in general, is the natural

judge of every picture, as of every piece of poetry and music. The author in vain complains of its ignorance. He is condemned without appeal, if he is disapproved of by this public, whose suffrages ought to be the aim of his work; and that so much the more, because their decisions are founded only on nature. For as Quintilian judiciously observes, book ix. chap. 4., "Artists feel the reason of that, of which the ignorant feel the pleasure." Now the motive for every work of art is only the hope of pleasing and of being approved, whether it be by reason or by feeling.

The Abbé Lanzi has good reason to say, in his preface to the *Storia pittorica della Italia*, "It is more rare to find a true connoisseur than a good painter. It is a science apart; they are arrived at by different studies and by a different course of observations, which few people can make, and fewer still make with success." You then, young amateurs, who enter on the career of taste, and who seek to gratify your growing passion, follow the route which I have traced out for you; and until experience has confirmed you in my principles, remember, that in painting, and all the arts which are judged of by their effects, the sensation produced is the only rule which ought to guide us!

When you set yourself to judge of a picture, commence always by giving it the position which suits it, if nothing prevent. Then place yourself at a distance proportioned to its size, between the window and the picture, in such a manner that

your position shall make with the picture and the window a triangle, of which you should occupy generally the most acute angle. By this precaution you shall avoid the inconvenient glare which the light reflected from the picture produces in any other position. This done, you will first view the work as a whole, and make trial of its general effect. If this please you, you will continue your observation of it as long as may be necessary to satisfy yourself in what this effect consists, and whether it attracts you by its conformity with nature, or whether, false and factitious, it only dazzles you.

After having thus made trial of the picture as a whole, examine successively all the parts of it, trying them by the rules for judging of the parts of painting contained in the preceding chapter.

As every picture is intended to be seen at the distance for which the artist painted it, you will take care to hit this true point of view, by seeking for it in positions nearer or more distant, while you are making your observations.

I would not condemn the practice of looking at a picture through the hand, or through a tube, in form like the large end of a trumpet, either for one or both eyes. This method increases the illusion, by isolating the whole picture, or any of its parts. But I do by no means approve the custom of judging of a picture from its reflection in a mirror; for this changes the true effect by softening it and concealing its rawness, as well as its want of agree-

ment and harmony; reasons which may render it favourable to certain painters who employ it to show their works to others, in place of using it only to see them in it themselves, while they are employed upon them, as was the practice of Giorgione and Corregio, in order to learn the effect of the colours, of the masses, and of the work as a whole.

After having terminated in this manner the examination of the picture, and every one of its parts, with all the attention possible, at the proper distance, and according to the rules detailed in the preceding chapter, it is necessary to approach it as near as the eye, naked or furnished with glasses, may require, in order to examine likewise the *empasto*, the touch, the preservation, and the originality, which one is not bound to judge of at a distance. But from what I have just said, it may be concluded that I condemn absolutely the method of some, who begin the examination of a picture where they ought to end it. By this I mean all such as, from misplaced anxiety to ascertain the *empasto*, the touch, the preservation, and the originality, indulge in the bad habit of taking the picture in their hand at the first moment of its being presented to them, or of viewing it so near that they cannot afterwards judge of it as a whole; at least cannot experience the illusion which depends upon its being placed at the proper distance. By this ignorant practice they lose all the advantage derived from the first sensation in deciding on the

harmony and the effect of the picture, which is no longer an object new to their eyes, after the acquaintance they have already made with it in detail.

Persuaded that my readers will not fail to observe that this chapter is only the result and practical application of the preceding one, and of those wherein I treat of the preservation of pictures, and of the manner of knowing copies, and that in consequence they will take care to make themselves masters of the principles which I have there established, before proceeding to judge of pictures, I have only farther to communicate some general remarks drawn from the rules which I have already laid down, to the end that the practical employment of them may be facilitated.

The more a work of art attracts the spectator, the better it will be, other things being equal; and it will in like manner be bad, in proportion that it is uninteresting, or forbidding, when his eyes are first cast upon it. The beauties and the perfections which he may afterwards discover in a picture, on examining it in detail, can only regard its parts, but they do not by any means, on that account, save it as a whole in the eyes of the true connoisseur. On the contrary, it procures some degree of favour for defects in the details, when they cannot be discovered but by searching for them, provided the picture please generally, for the connoisseur knows that absolute perfection is not the attribute of any human performance, and that

the precept of Horace is in a special manner applicable to the present case:

> "... Ubi plura nitent, ... non ego paucis
> Offendar maculis."

But if a striking defect so shock the spectator on approaching the picture, as to disturb the enjoyment which he promised himself from his first view, this becomes a capital and unpardonable fault in his eyes, and diminishes to him the merit of the work in proportion to the number and the greatness of the defects; especially if by their position or importance they attract his attention every time that he proceeds to contemplate the work.

Let me add here, that the amateur, in order to reap the fruits of the rules I have just laid down, must bring to the judgment of pictures the greatest impartiality possible, and the most perfect independence of all prejudice and of every external suggestion; and that, whether he have already acquired that facility in judging, which experience and practice give, or find himself still reduced to be guided by that kind of tact and natural feeling which seems to be born with us. Thus disposed, all schools, all masters, all manners, and all classes of pictures, will be a matter of indifference to him. He will exact nothing else from every picture, but that it shall be of a "good choice of subject, well represented." He will in all seek only imitation the most perfect, or rather the least imperfect, of "that which may be seen, or

may be conceived visible, in nature." Thenceforward his innate predilections and his prevailing taste for particular subjects may determine his choice in favour of one picture over another, where there are two of equal merit. But he will not feel the less all the merit of that which he may not choose. Well convinced that all the parts of painting ought to aid and co-operate without exception, in order to a picture being perfect, he will only laugh at the pre-eminence which vanity, personal interest, and party spirit accord to some, to the prejudice of others. The impartial friend of every kind of merit, he will have difficulty in conceiving that there can exist conduct so inconstant as that of some nations, such as the French, who at one time extol to the skies all, even the most indifferent of their painters, and at another time confine all their eulogiums to one artist alone. The declared enemy of all cabal, and devoid of every kind of prejudice, he will view with indignation the exclusive preference which certain persons affect for Italian pictures, even the worst coloured, and often such as are all black and intolerably hard, solely because the design and its parts are more noble, more graceful, and more correct in them, while their defects of colour, however offensive they may be, are ascribed to time alone. He will perceive that the co-operation of all the different parts of painting is indispensable to the formation of a picture, and that while design, and what belongs to it, supply the outline, and so to speak the car-

cass, this becomes a body only by means of the colours, into which the clear-obscure and harmony of tints infuse the soul, and produce more than all the other parts the effect that attracts and seduces the spectator and makes him desire to possess the work.

Our amateur, advancing in knowledge, will soon be able to weigh impartially the grounds of the dispute between the partisans of ideal beauty on the one hand, and the beauty which exists in nature on the other. He will remark that the first are for the most part painters of history, who have been to Rome only to become the servile imitators of the antique, and who, deprived of their models, become small in the elegant, and charged and exaggerated in the grand and sublime, because beauty and perfection are not the product of their head, but only the result of the measure. He will not be long of perceiving that very many of the partisans of ideal perfection owe their enthusiasm for it to fashion and to imitation, and some to their peculiar mode of seeing and thinking, just as there are persons who prefer to read of fairies and the feats of fabulous heroes rather than of sober history, and who are more excited by an allegorical fiction than by the naked truth, because their heated imagination is less in accordance with tranquil and natural enjoyment than with what strikes it vividly. He will remark that on the other hand, those who differ from them are incalculable in number, including almost all amateurs and true connoisseurs, all who trust to their

eyes, and to the feeling (not deceptive) which nature has given them in order to judge of a picture, who like every work, the view of which gives them true pleasure and agreeable enjoyment, and do not pretend to tyrannise over the opinions of others. I acknowledge, very willingly, that an historical picture, especially with heroic and supernatural personages, wherein there were ideal beauties, every one perfect in its kind, and which, to a sublime composition, united all the magic truth of the Dutch school in its execution, would be, in my eyes, a gem without price. But where to find such a prodigy in all that the admirers of ideal perfection have striven to produce hitherto, even the best of it; that is the question! Until they can achieve this, in place of contemning in others what they find themselves incapable of imitating, they would do better to divide between all the parts of the art the labour, the reflection, and the time, which they ceaselessly devote to one alone, to the neglect of all the others. This is the only road that can open their eyes, and conduct them to perfection!

NOTE.—The Author in his predilection for the beauties of colour and finish which distinguish his national school, (the Flemish,) seems to have forgotten that there are some subjects to which that bloom and finish would be inappropriate. Thus, to take a familiar example, the sombre colours and sad tone of Sir Joshua Reynolds' picture of Mrs. Siddons as the Tragic Muse, now in the Grosvenor Gallery, and of which a duplicate is in the Dulwich Gallery, are not only in themselves suitable to the character of the work, but serve to call up *appropriate associations*, which would have been altogether excluded, had she been decked in the hues of Hebe, and encircled with the roses of Aurora.—*Trans.*

CHAPTER IV.

OF THE MANNER OF JUDGING WHETHER A PICTURE IS IN GOOD PRESERVATION OR NOT.

In order to a picture being in what is called good preservation, it is necessary that it be free from injuries, caused either by accident, or by time, or by the atmosphere, or by the unskilfulness or mismanagement of the ignorant, and that it present itself in almost the same condition in which it was when it came from the hand of the master, excepting the advantageous changes which it may have derived from age, such as greater solidity and hardness in the *empasto*, a surface more enamelled, and less rawness in the colours.

An eye in the smallest degree practised will discover without difficulty in what respects a picture may have suffered from accident; for example, whether there be in it holes, rents, cracks, or parts abraded or broken off; whether parts have been detached from the priming by damp, or by too great dryness; whether it has been scorched, either by fire, or from the irons of the liner having been too hot; or whether the heat of the sun has caused it to swell and blister, as I have known happen to a magnificent picture of Berghem, notwithstanding the hardness which the colours ought to have

acquired from the elapse of more than a century since it was painted. It will in like manner be easy, if the picture has been painted on panel, to see whether that is bent.

Among the bad effects which time may produce on a picture, there are some which are easy to be discovered, such as cracks, and the sinking of parts of it into the interstices of the canvass, or the appearance of the pores of the wood in those which are upon panel. But it requires a little more attention and practice to judge whether the colours have become too black; whether the oil or the priming have absorbed and finally destroyed them, or whether the ochres employed for the ground have communicated to them a brick-red general tone. The amateur ought to apply himself the more to acquire a knowledge of the injuries which time may cause to a picture, because art and skill do not offer any remedy for them that is completely successful; while an expert and intelligent hand may manage to repair most other injuries in such a manner as often to deceive the most practised eye.

A picture is exposed to injury in so many ways from the hands of the ignorant, that it becomes difficult to enumerate them. It seems to me, therefore, that I cannot do better, in order to facilitate the knowledge of them to the reader, than divide them into those which remain evident, and those which art has concealed with more or less success.

Among the latter I include also reparations made on such as have suffered from accident.

Of injuries of the first kind, the largest number are owing to the mismanagement and unskilfulness of those who have the audacity to undertake the cleaning of pictures without the requisite knowledge and caution. Their unpractised or imprudent hand raises the glazings, and injures the thin and delicate colours; sometimes by simple fretting, too rough or too long continued, with the dry and bare fingers, and sometimes by the employment of mordants either dangerous in themselves, or good, but ill managed. The number of pictures which such dangerous proceedings have ruined, and continue to ruin every day, surpasses imagination. Even when they do not destroy the picture entirely, they at all events leave the most injurious traces behind, depriving it of its transparency and harmony, and much of the effect, and rendering it hard, cold, and weak. Of this the admirable "Night" of Corregio at Dresden presents a very sad example.

The carriage of pictures from one country to another is one of the most frequent causes of their destruction, either from their being unskilfully rolled up with the colours inwards, which is the cause of those longitudinal and unpleasant crevices often seen in pictures that have come from Italy, or from the imprudence of those who take it upon them to pack them without being conversant with the method. In this latter way the Custom House

officers at Cologne caused me irreparable loss, by the entire ruin of many pictures of great value, in the replacing of them in the case from which they had taken them.

Many other causes besides may contribute to the injury of a picture, the symptoms and remedies for most of which I point out in my chapter on the means of cleaning works of art. Such are mould, old and bad dirt, especially that of smoke, the oils and the varnishes becoming hard and tenacious, the sad and yellow tone which pictures often take when the light and the air have not had access to them, and finally the varnish being too yellow and too little transparent.

Although I have said elsewhere, that a varnish somewhat yellow may have been used intentionally, and with very good success upon certain pictures, to give them a tone more warm and golden, it is well to observe here, that the amateur ought to be the more on his guard with varnishes that are too yellow, in respect that they often serve as the means of masking deceptious repaints, and of giving an air of antiquity to pictures quite newly painted. It is for the same purpose that some persons, with evil ingenuity, employ dirt, by applying it upon the varnish, or upon the colour when dry, and often even by incorporating it with these while they are still fresh. But both of these faults, inasmuch as they are concealed, belong to the following class rather than to injuries which are open.

The injuries concealed by means of art are those on which there has been stippling, retouching, or repainting. Although I have taken the greatest care hitherto to avoid works restored by one or other of these processes, in order to avert by this scrupulous caution even the smallest reproach which malevolence might cast upon my collection under such a pretext, yet the unanimous opinion of the greatest connoisseurs and best informed amateurs, even amongst the Dutch, who have always been the most scrupulous on this point, has convinced me, and my own experience has confirmed me in it, that I should do wrong to recommend to others the too rigid rule which I have myself adopted in this matter. A distinction ought, at all events, to be made between reparations that are ill made, and those in which the skill and intelligence of the artist have been crowned with complete success. Indeed, I have seen many instances of stippling made with such skill and intelligence, and many of retouching and repainting made with so much expertness, and with touches so conformable to those of the original, and have found in all these cases the new colours so exactly in accordance and harmony with the old, even after several years, that, unless from having been already aware of it, it would have been impossible to suspect the smallest restoration. It is especially in the parts entirely glazed of new, or entirely repainted, that it becomes impossible to discover the thing; and I have admired the rare talent of some

artists in this branch, who render themselves worthy of the highest consideration, by saving and restoring with such perfect success the chief works of art. But I cannot approve in any degree the conduct of those, who, without necessity, permit repainting on the works of the great masters, under the too ambitious pretext of correcting their work! I was present at Amsterdam during a dispute between one who had just sold a landscape for several thousand florins, and the agent who had made the purchase on commission. The latter required an important change to be made towards the centre of the picture, which he contended would be very much improved thereby. It was in vain that the seller, with whom I agreed in opinion upon the point, persisted in refusing to repaint a work in such good preservation, and by so great a master; for the broker closed his lips by protesting, that unless the demand were complied with, he was instructed to throw up the bargain.

If I am constrained by reason and experience, as well as by the preponderating opinions of the most competent judges, to admit, that a picture stippled or restored in such a manner as that the most clear-seeing eye cannot discover it loses almost nothing in price nor in ostensible merit thereby; on the other hand, I cannot avoid saying, that a bad retouch, and a bad repaint, deteriorate a picture as much as would the injury which they conceal, if it remained evident. Much more do they disfigure it, in my opinion, when the painter, under

the pretext of putting his retouches in accordance with the rest, has been so unskilful as to occupy more space with his new colours, than the evil which he wished to conceal required.

But if such repaints diminish nothing of the real price and intrinsic merit of a picture, at least not more than the defects which they mask, seeing they may be removed at pleasure, they yet often diminish the apparent merit of it, and by consequence the value, in the eyes of young amateurs who have not acquired sufficient firmness to decide on the real value of a work when it presents itself under disadvantageous appearances. To be able to do this is a privilege, the benefits of which are reserved exclusively for accomplished connoisseurs!

To terminate this chapter it only remains for me to say, that restorations ill executed betray themselves sometimes by the tint, sometimes by the touch, sometimes by the *empasto*, and occasionally even by the design, although much more rarely.

The tint will offend by being false, discordant with the neighbouring ones, deeper or brighter, often more dull and flat, occasionally too dirty, and often too clear and free from the dirt which is perceived more or less on the rest of the picture; and if by chance the colour be too new to have yet changed its tone, and the tint of it has been chosen at the first in exact conformity with those which surround it, the varnish alone will suffice to betray the retouch; for the oil, by evaporating on the place, renders it nebulous, dull, and without true

transparency. This may be very easily discovered by viewing the picture horizontally in a strong light.

But the touch beyond every thing denounces the inexpert and injudicious restorer, who, in place of imitating with exactness and intelligence that of the original, shall have only been able to extract from his stupid pencil a touch that is timid, laboured, uncertain, affected, confused, without neatness or firmness; in a word, altogether different from the model which he ought to have followed.

A surreptitious *empasto* will discover itself from the original by not being of the same level, that is to say, by being more or less raised, or more or less united than it; or from being too dull and heavy, or too little transparent, or finally, if it remain cutting and without being melted into the neighbouring tints.

The design may betray a repaint, when the figures or other bodies have been so effaced throughout, or in their contours, that the restorer is under the necessity of replacing them out of his own head, and has not acquired sufficient firmness to re-design them well, or has not sufficient discernment to follow the taste of design which prevails in the original.

CHAPTER V.

OF THE MANNER OF KNOWING AND APPRECIATING COPIES.

Of all the parts of connoisseurship necessary to an amateur, there is none in which it is more difficult to lay down general rules applicable to all cases, than in that which regards the difference in handling between one copy and another. The knowledge required to distinguish well between them depends for the most part so much on practice in seeing and comparing, that, to my regret, I find it impossible to supply the necessary instruction by rules, or to communicate to young amateurs by words, that decisive and unerring vision so necessary in this matter, which experience alone can give, and which it will give them without doubt, if they accustom themselves to observe and reflect. But if, for want of expression, I am not able to convey to them this certain something, which is acquired by comparison and practice only, and which enables the jeweller to distinguish at first sight the impure diamond, and other stones or compositions that often deceive unpractised eyes, I console myself in part with the satisfaction of being able at least to save them much labour, and very much to smooth their way, by the general observations which long experience has

enabled me to make. The application of these, which will not be difficult, will enable them to know the greater part of copies, especially the least meritorious, until they learn by means of seeing and comparing to know them as well as they can ever hope for.

Among copies there are some, as I think, which it is quite impossible to discover, whatever writers may say, who in that are almost all opposed to me in opinion. These copies are such as masters have made after their own works. It is in vain to object that on confronting the copy with the original one will always find in some place the one inferior to the other, although both bear infallible proofs of their being wholly by the same hand. Where, I ask, is the Argus sufficiently penetrating to decide whether in this case the copy is the worst, because of the artist not having been able to put into it the same fire which had animated him in executing the original, and because of his pencil being more constrained than in the first composition? or whether, on the contrary, the copy is the best, because the artist has learned to avoid in it the faults which he had committed in the original, as every author improves his work on repeating it? For my part I say, without hesitation, that the word copy is very much out of place here as regards the public, who will only see in them two productions of the same artist, the different merit of which in their eyes will make all the difference of price, depending on the degree

of pleasure which they experience from them. For the rest I give full liberty to the rigidly exact to treat as a copyist the man who, eminent in his art, has, from taste or complaisance to his admirers, executed more than once the same work without changing any thing in it. I confine myself to making my readers aware, that such cases are so far from being unfrequent, that I have seen for my part more than a hundred examples, of which very many were in the principal public galleries! Alas! in that case for the individual who comes into competition with them! His picture will be sure to be the copy, however original it may really be! For an absurd prejudice makes it to be believed that every thing is original in the galleries, notwithstanding the multiplied proofs to the contrary furnished by the galleries of Dresden, Dusseldorff, Saltzthalum, Cassel, and very many others; above all by those of Italy, which all contain more than one copy very easy to be distinguished; and amongst them are a pretty considerable number of which I have seen the originals in private collections! But in the galleries copies often escape the eye even of the connoisseur, who is too much occupied with the numerous gems and wonders of art around him to observe every thing narrowly.

The copies which a very practised eye alone can know, but which it becomes occasionally very difficult to distinguish, are those which excellent scholars have made of the pictures of their master, often under his superintendance and correction;

and those which one great ancient master has made after the work of another. In both one and the other case, if the copyist have had genius enough and a pencil sufficiently expert, and if he have aimed at a resemblance perfectly deceptious, he will have been able to place at fault the most clear sighted; as is proved by the copy, so often mentioned by authors, made by Andrea del Sarto after a picture of Raphael, of such perfect resemblance, that Julio Romano, who had worked with his master on the original, believed that he had discovered his own work in that of Del Sarto, although Vasari assured him before hand that it was only a copy painted by Del Sarto in his presence!

If, on the contrary, the copyist, with all the talent possible, has only endeavoured to make a good picture after a model which has struck him, or if an expert scholar, in order to improve himself, has copied the work of his master, under the very eyes of the latter; finally, if, as happened every day in the school of Rubens, a pupil, consummate in his art, has replaced the pencil of his master by his own, and made by order, or after the draught of the latter, a picture in which the composition alone is copied; in all these cases it is almost certain that the copyist will have worked with fire and without constraint, and that his habitual touch will betray his hand, even when the master has added his own finishing touches to the work. No schools offer so many examples of this last case as those of Raphael and Rubens. The Saint-Bavon, which is in the

cathedral at Ghent, furnishes one of the most striking proofs of this. For however excellent may be the picture, as well as a beautiful sketch of it which I possess, it is certain, that both the one and the other are by the hand of Jacques Jordaens, whose touch one may recognise throughout, and that nothing of them belongs to Rubens but the composition and the corrections, which are very visible in them, especially in the sketch. There one sees the contours of very many, and entire figures, which this great master has drawn in red chalk on the painting of his pupil, to show him the changes which he ought to make in the position of his figures, when he should execute the picture in large.

Copies of these two kinds become so many very precious pictures, the merit of which, and their price, augment in proportion to the skill of the hand from which they come. Thus a well-vouched copy by Van Dyck after Rubens, in which the manner and all the touches attest the enchanting pencil of the first, would be worth scarcely less than the original. Such, for example, is the Christ taken from the Cross, at the great altar of the Capucins at Brussels, under the name of Rubens, which it has always borne, although the whole style, tone, and touch of it betray the pencil of Van Dyck. To such a degree is this the case, that my deceased friend, the celebrated Falconet, on being shown it on his return from Russia, got into a passion with the sacristan, when the latter pretended to prove to him, by the holograph receipt

which Rubens had given for the price of the picture, that it could not have been painted by his pupil Van Dyck. Rubens himself, during his long sojourn in Italy, made copies after the pictures of the most renowned Italian masters, of which there is more than one that is worth at least as much as the original. Thus his copy after the mistress of Titian, in the Gallery at Vienna, of which the original is in the Gallery at Dresden, makes a more agreeable impression upon me, in many respects, than even the original; which impression has not varied, although I have seen both more than a hundred times.

The engagements of the creator of the Flemish school were so numerous and so varied in his character of courtier and statesman, and as a man of letters and a painter, that, in order to fulfil them all, he was obliged to intrust the execution of the greater part of his pictures to his skilful pupils, not doing more to them, for his own part, than furnishing a slight sketch for the composition, giving a superintendence more or less close, and making corrections more or less numerous, as circumstances might permit. There, then, to speak strictly, are so many copies, but without other original than a sketch upon a bit of paper! In each of these copies a well-practised eye will know how to distinguish, by the tone and the touch, to which among the pupils of that celebrated school Rubens confided the work which was ordered of him; thus multiplying himself in some sort, and in the same

proportion the numerous pictures which since that time have borne his name. It is thus that in the very large and celebrated picture now at Munich, of which the subject is The Last Judgment, the connoisseur may recognise easily the tone and the handling of Van Thulden throughout, except in the glory of the Christ and its accompaniments, in which he will find traces of the pencil of Rubens, that will be sought for in vain in the other parts of this astonishing composition.

Whatever may be the pictures painted by the pupils of this school in the name of their master, happy is he who can acquire such works! They carry always the imprint of the great genius and astonishing skill of their inventor. But much more happy, beyond comparison, is he to whom fortune has accorded the rare possession of a picture that may be ascribed entirely to the pencil of the divine Rubens himself! It is in such a work only, not in the performances of others, that one can see this great man such as he truly is, in all his glory and splendour!

All that I have said of Rubens, and of the pictures painted for him or after him by his scholars, must be understood equally of the other celebrated masters in regard to their scholars, especially of Raphael, Titian, Paul Veronese, Guido, Albano, and Annibal Caracci, who has so well copied Corregio, and has himself been so well copied by Domenichino; in a word, of all the great Italian

artists, who are in general much more easy to copy than Rubens, in so far as regards the *empasto*, the tone, and the touch, and whose works have served for studies to the ancient masters. This circumstance often renders it more difficult to judge of Italian pictures than of those of all the other schools; but proves likewise the immense superiority of such Italian copies over most others, and their liability to deceive the unwary, and pass for originals. These kinds of copies, of which I have spoken hitherto, are the more difficult to distinguish from originals, in that they all unite to their true merit the advantage of antiquity, having been painted only by good ancient masters.

The copies of which it remains to speak betray themselves either by their freshness, not having yet acquired that sort of lustrous enamel that age gives to the colours, which often, in the copies now alluded to, have so little of the requisite degree of hardness and dryness, that they seem still to smell of the oil; or they evince their inferiority by an *empasto* dull and heavy, a false general tone of colour, a want of harmony and transparency, and an effect which does not correspond to the design of the whole; or by unnatural gradations, shadows too cutting and hard, and the want of clear-obscure; and, above all, by a touch that is timid, laboured, tremulous, uniform, without intelligence, unsuitable, confused, or at least altogether different from that of the original, as is likewise often the design.

It is principally in the accessories that the touch betrays the copyist, whose attention commonly relaxes in them, from having been too much exhausted by the principal objects. As to the tone, I may observe, that as time causes the colours to deepen, and as he who copies generally imitates them just as he finds them in his model, his new colours, after becoming deepened, will no longer be conformable to it. Thus on confronting a copy with its original, after some years, the general tone of the copy will be almost always found to be deeper than it ought to be, unless it has been painted lighter than the original on purpose.

In the choice of pictures for a collection, he who can pay for originals ought to avoid with the greatest care this last sort of copies, which will bring him as little honour as they do the painter himself. It is these that have rendered the word *copy* a bugbear to the young amateur. Happily the preceding rules will enable him of himself to discern the greater part of them, provided he give the requisite attention. The worst effect of these copies, so justly contemned, is that they have thrown an odium upon copies in general, whatever may be their merit. The name even of them inspires contempt to that degree, that in order to decry a picture, the envious, however ignorant, have only to call it a copy; just as in order to the destruction of a poor dog, one has only to call it mad. A practice so unjust is become an inex-

haustible source of annoyance and embarrassment to the amateurs of art, who for the most part are reduced, in making purchases, to assure themselves of the originality rather than of the goodness of the picture.

For my own part, led at first by example and established custom, and afterwards by choice, I have hitherto, to prevent every kind of criticism, avoided with the greatest care, admitting into my collection pictures the originality of which was not evident and incontestable in all respects. This conduct has cost me very great sacrifices, by the purifications which it has caused me to make, often indeed on observations having little foundation; and it has no less been the occasion to me of many regrets, from my not having dared to acquire certain pictures which enchanted me by their real merit, but of which I could not with certainty determine the master. I think, however, that every thing well considered, it is of consequence to the progress of art and of artists, as well as to the best interests of amateurs, that those who form collections should depart, if there be yet time, in this single instance, from the route which my practice would seem to point out to them, and which I cannot now change without injuring all the pictures that I already possess, in the opinion of those who are partisans of well-vouched names and incontestable originality. The reasons which influence me to give to others advice so opposed to my own

practice on this point, will satisfy all those who, setting aside every prejudice, are willing to examine the matter in its true light. They will then perceive it to be beyond doubt that the real and intrinsic merit of a picture consists only in the agreeable enjoyment which the sight of it gives to the spectator, who at the moment thinks of nothing but the pleasure he experiences from the work, without concerning himself from whence it comes. Consequently, if a copy causes in him as much satisfaction as the original, or more, as may happen, the merit of them will be equal, so far as regards their effect upon him, however different may be their effect relatively to the painters; the one of whom reaps the honour of the invention, and the other only that of a perfect imitation. The distinction, however, is a matter of great indifference to the amateur, who seeks only to procure for himself the enjoyment of what is good, although it may be of the highest importance, and will perhaps for a long time remain so, to all those who attach very great value to the knowledge of the master of every picture.

Until reason remove the above prejudices, and people are accustomed to admire and seek after a picture for its good qualities, and not for the honour which it reflects upon the painter (as one relishes a good dish without troubling himself about who has prepared it), I would counsel amateurs to bestow all their pains on learning to distinguish well

between copy and copy. Then they will be able to reject the one with the contempt which it merits, and to select the other, and esteem it in proportion to the degree of perfection which is in it, especially if their means, or the want of opportunity, deprive them of the hope of possessing the originals.

In order to avoid meriting the reproach of deceit, the amateur ought to guard against giving out these copies for any thing else than they are. So very far will the frank avowal of the possession of them be from giving him cause to blush, that if he have chosen such as unite all the requisite qualities, the acknowledgment can only procure to him eulogiums on his prudence, his good taste, and his knowledge.

With a view to render this chapter more complete and more useful, the reader ought to peruse along with it the contents of the eleventh chapter, which treats of the different manners of the masters. He will see there that it is the mechanical part of the work, especially the touch, which presents the most certain means of determining the originality of a picture. The articles on the *empasto* and the touch, in my twelfth chapter, are also of the greatest utility in this matter. A copyist might manage, indeed, by sparing no pains, to represent trait for trait, the composition, the design, and even the colour of the original; but whatever attention he may give, he will not be able to imitate in every point the handling of the pencil, with the neatness

and freedom which custom alone has given to the master.

In painting, a touch large or contracted, dashing or careful, drawn or stumped, though remaining always the same in its denomination, will differ in its formation under the pencil of each artist, as a piece of penmanship of the same subject may remain flowing, round, or regular, and yet differ under the pen of each writer. However many hands there may be to guide the pen or the pencil, they produce the same forms by as many different manners of handling; which manners characterise them individually, and serve to make their works known to those who are familiar with them. From this it is that true connoisseurs can scarcely be deceived by copies. For if the imitator be but an indifferent painter, he will betray himself to their eyes by the constraint and timidity of his touch; if, on the contrary, he is an artist truly expert, it is almost impossible for him, whatever attention he may give, not to mingle here and there, from forgetfulness or impatience, his own touch with that of the original, especially in those parts of the picture which require the least caution, such as the ground, the distance, the hair of the head, and other similar parts. These are with reason the parts in which the true connoisseur seeks particularly to unmask the copyist. Such are probably the reasons which have led Pliny to say, in his twenty-eighth letter of the fifth book, "that it is infinitely more

difficult to copy a picture exactly, than to imitate nature faithfully."

Finally, if a case present itself, in which the most clear-sighted cannot discover the slightest difference in touch, *empasto*, or any of the parts which belong to the execution, on confronting a copy with the original, the two will assuredly have the same merit and the same value, and every reasonable man will guard well against giving to either the preference.

CHAPTER VI.

OF THE MANNER OF ANALYSING AND DESCRIBING PICTURES.

The analytical and methodical description of pictures, if made with the requisite clearness and precision, is not so easy and unimportant a thing as one might think it, by judging only from ordinary sale catalogues. The striking difference to be found between the common run of these catalogues and those which have been compiled at Paris by well-informed connoisseurs for the last fifty years, and which are sought after by the curious, proves this. Whoever wishes to succeed in analysing a picture well, and describing it methodically, in order to give a clear idea of it to others, without wearying them with superfluities or unmeaning prolixity, must unite to a style clear and concise, all the knowledge, or nearly all, that is necessary to form an accomplished amateur. Before taking the pen in hand, he ought to make himself thoroughly master of the real or apparent merits of the work, and the qualities, good or bad, of every one of its parts, which he will judge of separately, without any prejudice or partiality, according to the principles I have laid down on this subject in the twelfth chapter, and in those immediately fol-

lowing. He ought then to satisfy himself, as well by the practised sight which experience gives, as by the aid of these chapters, whether the picture is in good or bad preservation; whether it is an original or a copy; to what school and to what master it belongs; whether it has been painted in the youth, in the prime, or in the decline of the artist; and in case the painter has had several manners, which of them he has employed in it.

After having made, with the most scrupulous attention, this mental analysis as an indispensable preliminary, he must weigh maturely what are the parts on which the merit of the picture principally depends, and what are those which characterise it, and serve to distinguish it from the crowd of others.

Next, he ought to consider what will be the most concise, luminous, and advantageous manner of conveying faithfully to another by words, what he has learned from the sight, in regard of the composition, the effect, and execution. Then only will he allow himself to commit his ideas to paper; and this he will do in the order in which he has taken care to arrange them beforehand in his head: commencing, after having named the master, by noting *the subject* in detail, if it appear to require it; if not, by a general description. From the subject he will pass to the details *of the composition.* All this ought to be stated in as few words as possible, but, nevertheless, with sufficient clearness for the reader to form a distinct idea of it. After which

he will enumerate, very succinctly, the commendable qualities by which the work is distinguished in point of *execution*, taking the greatest care not to lead any one into error, either by unmerited praises, or by being too sparing of eulogium ; a point which, in my opinion, requires more care than any other, in order to preserve a just medium.

The writer will close the description by a frank and sincere avowal, if there be occasion, of striking defects, as well as of considerable and unskilful repaints; and he will finish the whole by stating the size of the human figure which is considered nearest to the spectator, and which gives what is called the *proportional size* of all the other figures. He will add the substance on which the picture is painted, as well as the height and breadth.

Besides these general rules, there are others more particular, and suitable to the different classes of pictures, according to the choice which the master has made of his subject. Thus it may be observed, that in HISTORICAL SUBJECTS the composition and the design, the airs of the heads, the attitudes, and the expression, have an importance altogether different from what they have in pictures of other subjects ; and they, in consequence, require a marked place in the description. The cast and fold of the draperies are in the same situation, seeing that they contribute very much to the perfection of the design, when they indicate well the parts which they cover, that is to say, in terms of art, when they *betray well the naked.* The formation and the union

of the groups, as well as the carnations, (that is, the flesh colours,) are essential parts in this class of subjects, and also the clear-obscure. The particular attention which is due to all these points does not dispense, however, in any manner, with the observance of the general rules regarding all the other parts of the picture.*

Example.

No. I. Rubens (Peter Paul),

Chief of the Flemish school, born 1577, died 1640. Pupil of Verhaegt, of Adam Van Oort, and of Otto Venius.

Henry IV. receiving the Sceptre from the Hands of his People.

The Genius of France bears to him the crown. The genii of peace and union drive away hypocrisy

* The author has not, in the original work, inserted the examples of description in the place in which they are given in the text, but has given a detailed descriptive catalogue of the whole of his pictures in his second volume, of which it takes up fully two thirds. Although the perusal of that might possibly not be altogether without advantage, by exhibiting the *points* by which each master may be favourably distinguished, and with which every connoisseur ought to be acquainted, yet there are few who would undergo the trouble of perusing a dry and lengthy catalogue of 240 pages, for so small a benefit as they could derive from it, without having the pictures before them. It must be owned, too, that the enthusiasm of the author has

and discord. A page holds his helmet, and a dog is introduced upon the scene, as the symbol of fidelity. The action takes place under a canopy, in a palace of beautiful architecture.

One cannot imagine any thing more learned or more speaking than the beautiful allegory of this little gem, nor any thing which has more of mind (*spirituel*) in its touch. The expressions and the characters are so true, that the smallness of the figures, and of the whole work, does not hinder one from recognising, at the first glance, the strong resemblance of the good Henry IV.

This beautiful sketch, which has the effect of a finished picture, is the more precious, because there does not exist a picture of the master painted subsequently to it, it having been executed by the hand of Rubens himself, only on the order of *Marie de Medicis*, to correspond with some other sketches in the gallery of Henry IV. The figures are five inches in height.

P. (panel); H. (height) $8\frac{1}{2}$ in. (inches); B. (breadth) $6\frac{1}{4}$ in.

led him into not a little verbosity in the descriptions, and, upon the whole, they do not seem to present any such excellence as to render it of importance to lay them before the reader. The translator has therefore omitted the catalogue; but that it might not be altogether lost to the reader, he has inserted in this place, under each of the classes of pictures, examples of description taken from it, and which will serve as specimens of the whole.

No. II. Guido (Reni).

School of the Caracci, or second Lombard school. Born 1575, died 1642. Pupil of Denis Calvert.

Holy Family. A composition of four figures of nearly life-size.

This precious picture, which is in the second and best manner of Guido, presents to the spectator, in an eminent degree, all the graces and perfections which characterise the works of this great master. The Virgin, whose robe is of pale-rose colour, and her cloak pale sky-blue, holds the infant Jesus naked and asleep in her arms. She rests her right cheek upon the head of the Saviour, and looks towards the heavens in an ecstatic reverie, which seems to add to her rare beauty, and to her gracious and sweet air. Before her the little St. John, naked also, seems desirous to awake Jesus, as he is about to present him with a wreath; but Joseph, who is behind the Virgin, makes a sign to him with his finger, to prevent his making any noise. This circumstance has procured for the picture the name of the *Silence of Guido.*

All is broad and blended in this brilliant picture. The arrangement in it is very happy; the design admirable; the hands, especially, enchant, by certain delicacies which Guido alone understood, and which one seeks in vain in the works of other masters, even the most renowned. The light is large and well rounded off, and the clear-obscure is perfect. The folds of the draperies are large and well placed; the carnations true; the expres-

sion worthy of one of the best productions of the *Painter of the Graces;* in a word, all concur in asserting for this precious gem its place amongst the most distinguished productions of the art. It cost an enormous sum in Italy, at the decease of the Count de Brühl, first minister of the King of Poland, Elector of Saxony; of whose gallery it formed the principal ornament.

C. (canvass); H. 30½ in.; B. 23¼ in.

In descriptions of LANDSCAPES, an account should be given of the different planes, of the figures, trees, buildings, and other details with which it is enriched, as well as of the quality of the sky, and the general tone of colour.

Example.

No. 3.—BERCHEM (originally BERGHEM, NICOLAS).

Dutch school, born 1624, died 1683. Pupil of Van Goyen, Nicolas Moyaert, Peter Grebber, John Wils, and John Baptiste Weenix.

A Landscape, very capital (*important*), and very sparkling in effect.

There are seen in the foreground two cows, two goats, and two sheep. Upon the second plane, at the foot of a tree without leaves, and half bent over, is seated a shepherd with two goats near him. The third plane is ornamented with a majestic grove of oaks of the greatest beauty, which

are relieved against a rock ornamented with bushes. The subsequent plane*, all lighted up by a gleam of the sun, which agreeably gilds the verdure, presents another shepherd under a mass of trees. From thence the eye plunges into a bird's eye view of an immense forest which occupies all the valleys to the mountains, while these last are lost in the horizon. The figures, although small, as the subject required, are very life-like. The disposition and design of the trees, and of their branches and foliage, their inimitable touch, and the clear-obscure throughout, are beyond all eulogium, and prove that if Berchem has been equalled by any in trees, he has at least never been surpassed.

C.; H. 19 in.; B. 24 in.

In INTERIORS and SUBJECTS OF CONVERSATION, the interest falls upon the expression, the distribution of the light, the choice of the proper colours (generally called local colours), the transparency, the clear-obscure, and, above all, the touch, and the layer of colour, or *empasto*.

First Example, in Conversations.

No. 4.—METSU (GABRIEL).

Dutch school. Born 1615, died 1658. His master is uncertain.

The Repast of the Admiral. A capital (*impor-*

* The planes would with us be called the foreground, middle distance, distance, and extreme distance.—*Translator.*

tant) composition, and of the most precious finish of Metsu.

In front of a country mansion, a Dutch admiral, wearing his hat with a red and white plume in it, is seated at a spread table, the table-cloth on which partly conceals a rich Persian carpet of a crimson ground, that falls nearly down to the earth. His daughter is on his left hand, and his young son on his right. On the table there is placed before them a large opened pasty of a brown colour. Raising with one hand his napkin, to avoid be-spilling himself, he holds in the other a wine glass of antique form, long and narrow, and terminated by a boll, without a foot, from which he drinks a long draught. The length of the glass, which is more than two feet, obliges him to hold his head very far back. His son is eating, while his attractive daughter amuses both by singing to her guitar. A trumpeter in a fine uniform, placed behind the admiral, sounds a flourish, while that officer drinks. The trumpet is ornamented with a large orange flag. A page, holding in his hand a kind of glass cup, as large and flat as an asset, the stalk of which is very long and thin, pours into it, from a great height, and from a sort of vase of an equally antique form, which he elevates in his other hand, a white liquor; and a footman bends under the weight of a very heavy warm pasty, which he is proceeding to place upon the table. Between him

and the young lady is seen a great dog of a very beautiful species, and a stool covered with a rich cushion. The ground of the picture consists in bushes, one end of which abuts on the further end of the building.

However interesting all the figures may be, the young lady more especially attracts the attention. Placed nearest to the spectator, she receives the light most strongly. Nothing can be more agreeable than her beauty, nothing more gracious than her bearing and expression, nothing more elegant than her position and attitude. She inclines her head affectionately towards her father. One of her feet is placed on the ground, the other rests upon a footstool. She has no head-dress but her hair; her neck is bare, her vest is of a beautiful red, her petticoat of straw colour, her slippers are tied with ribands.

From this charming figure, the light spreads itself to the rest of the picture with a perfect degradation. The richness of the composition, the correctness of the design, the good choice of the attitudes and the colours, the truth of the draperies and their folds, the delicacy of the *empasto*, and the precious finish of the touch, all contribute to give value to this gem. The figures are seven inches and a half high.

C.; H. 16½ in.; B. 15 in.

Second Example; Pot-houses.

No. 5.—TENIERS (DAVID, the younger). Flemish school. Born 1610, died 1690. Pupil of his father, who was a disciple of Rubens, and of Adam Elsheimer.

One of the finest smoking-house subjects known, and of the highest finish of this great artist.

It is composed of ten figures, all equally perfect, and full of life and expression. They are divided into two groups, of which the one, consisting of four men and two women, placed in a clear and agreeable half light, around a rustic table, are enjoying themselves before the fire. The other group is formed of three villagers, who are amusing themselves with the game of tric-trac at a round table covered with a cloth, and placed under the only window, from which comes the light; while behind them the landlord, holding a pot in his hand, scores upon a wooden partition the beer which he has just drawn.

All these figures are of a design so perfect of their kind, they express so well what each is doing, they are represented with so much spirit, truth, and delicacy, and in such agreeable colours, that they enchant the spectator. A dog lying on the ground, a linen cloth thrown negligently upon a stool, a pan with lighted charcoal placed upon a large block of wood, pitchers, chairs, benches, broken pipes, and other accessories scattered on

the floor, with the furniture which is against the wall, contribute to enrich this agreeable scene of homely nature, the touch of which is as intelligent (*spirituelle*) and preciously fine, as the arrangement is judicious, the clear-obscure marvellous, and the colours transparent and happily chosen. The light of the fire which the room receives is so well managed, that after having lighted the foreground, it spreads over all the rest a quiet vaporous clearness, without leaving any thing in darkness, and thus produces an effect extremely seductive. The figures are eight inches high.

C.; H. 12½ in.; B. 16¼ in.

In MARINE subjects, it will be proper to direct attention particularly to the transparency and movement of the water, the form and movement of the clouds, as well as to the ships, the figures, and the rigging or cordage, and all that belongs thereto.

Example.

No. 6.—VELDE (WILLIAM VAN DEN, the younger). Dutch school. Born 1633, died 1707. Pupil of his father William, and of Simon de Vlieger.

A sea piece of a silvery tone, very clear and very pleasing.

It represents during a perfect calm, a reach of the sea, until the view is lost in the horizon. To-

wards the middle of the foreground three fishing boats, with white and brown sails, are at anchor, and are agreeably reflected in the mirror of the water. The distance is adorned with many vessels. The beauty of the sky corresponds perfectly with the transparency of the water, the perfection of the ships and their rigging, and with the charming figures on them, as well as with the magical clear-obscure which animates the whole.

C.; H. 10 in.; B. 12 in.

In pictures of ANIMALS, what will attract will be the design, the expression, and the difference of touch which the painter has employed to represent the fur, wool, and hair.

Example.

No. 7.—POTTER (PAUL).

Dutch school. Born 1625, died 1654. Pupil of his father Peter.

A landscape composition of extreme excellence, in which there is seen a shepherd playing on the pipe, and surrounded by a numerous herd. He is seated on the ground under two trees, close by a thicket. The animals are of uncommon size, and consist of cows, sheep, and goats, to the number of sixteen, including the dog. They are all full of life and movement, and along with some plants adorn the foreground. The subsequent planes are all mountainous, and adorned with trees, buildings,

travellers on horseback and afoot, a herd of cattle and other figures. This capital specimen of the first time of the master is fortified with the signature of *P. Potter*, in all the letters, but without the date. It is of a tone generally warm, and consequently it has not the brilliant silvery tone which the master adopted afterwards. Nevertheless, it possesses a great deal of merit in its ingenious and rich composition, in the touch, and in the design, the movements, and the true and natural expression of the animals.

C.; H. 46 in.; B. 44 in.

In PORTRAITS, whether busts or whole or half lengths, the points to be observed are the magical truth, and the illusion of the representation; without overlooking the clear-obscure, and the *impasto* and touch.

Example.

No. 8.—VANDYCK (SIR ANTHONY).

Flemish school. Born 1599, died 1641. The best of all the pupils of Rubens.

The Bust of a Young Man in a Cloak; life size, three-quarters length.

It is of the most astonishing truth. The handling full and soft; the touch careful and caressed;

the carnations lively; the clear-obscure magical; and the colouring of the greatest vigour.

P.; H. 17 in.; B. 12 in.

In VERY SMALL FIGURES of two inches and under, observe chiefly if they appear to be *made of nothing*, as it is called, and with a touch intelligent, firm, and easy, and whether their movements indicate life. In figures of a little larger size, particularly when they are the principal object of the picture, note above every thing the touch, in order to make certain whether it be intelligent (*spirituelle*), clean, and expressive, or of precious finish; having an eye at the same time to the design, the expression, the attitudes, and the harmony of the colours.

Example.

No. 9.—POELEMBURG (CORNELIUS).

Dutch school. Born 1585, died 1660. Pupil of Abraham Bloemaert.

The Adoration of the Shepherds. A very important picture, and a chef-d'œuvre of this master; the composition of which, as happy as it is learned, presents as many as fifty-five figures in a very small space. (*See* Plate.)

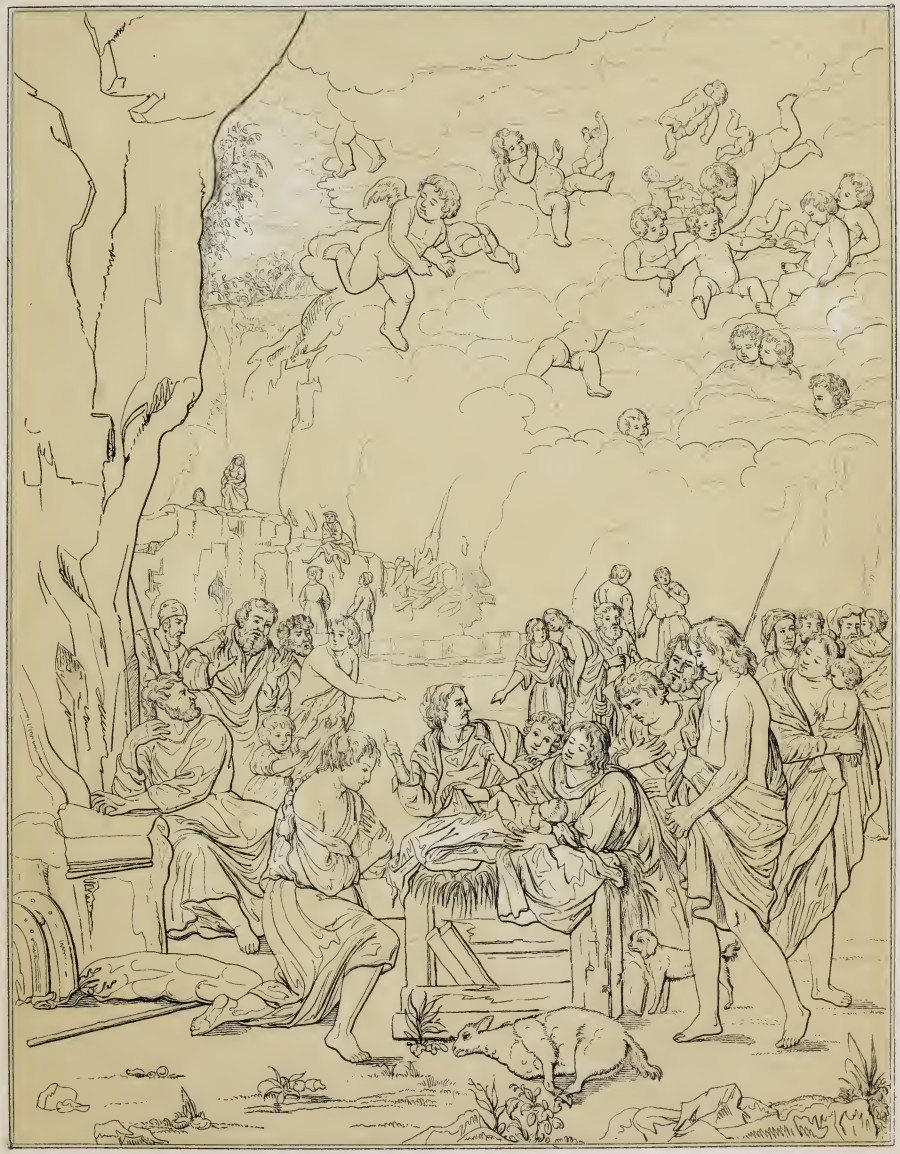
The middle of the foreground exhibits a crib, on which lies the infant Saviour, upon a linen cloth, very artistically cast, which the Virgin re-

moves, in order the better to show the divine infant to a crowd of shepherds of every age and sex, who crowd around her. A lamb is lying at the foot of the crib. Joseph, seated upon a rock, with a book before him, turns his head to admire the celestial glory which is seen above. The other planes present shepherds who are coming up. The sky is filled with clouds, and a multitude of angels and cherubim. Rocks, with a bit of sky of an azure colour, and very brilliant, terminate this delightful composition.

Poelemburg has here surpassed himself by the exactness of the design, and the fine form of the figures. He has carried to the highest degree their gracious and simple expression. The picture is not less distinguished for the attractive effect of light well distributed, for harmony, and the clear-obscure, for the agreeable and sweet tone of the proper colours, and for that truth in the draperies to which none of his disciples attained, and which must have contributed not a little to the esteem the great Rubens had for his works. The figures are six inches and a half in height.

Copper; H. 16½ in.; B. 13½ in.

N°. 9.



C. Poelemberg Pinx.t. Maclure & Macdonald Lith. Glasgow.

THE ADORATION OF THE SHEPHERDS.

The Property of Wm. Drury Esq.re M.D.

In pictures of BUILDINGS and ARCHITECTURE you will look for fine finish, a firm hand, linear and aërial perspective, and an illusive effect.

Example.

No. 10.—NEEFS (OLD PETER), and SEBASTIAN FRANCKS.

Flemish school. Neefs lived at the commencement of the sixteenth century, and was a pupil of Henry Steenwyk, whom he surpassed. Francks, born about 1573, pupil of Adam Van Oort.

A very capital picture, equally distinguished by the size of the composition, and by the surprising finish of execution.

This chief work of art represents, in broad day, the interior of a vast Gothic church, in three divisions; which is seen in all its length, even up to the altar at the foot of the choir. There are seen many other altars in the side chapels, pictures, epitaphs, coats of arms, a pulpit, and organs. Sebastian, the best of the Francks, has adorned it richly, but without crowding, with very beautiful figures, possessing great ease, painted and designed in a superior manner, and full of expression; in a word, worthy, in all respects, of the pencil of Gonzales himself. He has dispersed them in small groups, over the whole church, with much sagacity, to animate the different parts of it without overpowering them. The groups in front consist of a priest, who is saying mass, at a chapel, near a side-door,

and of people, clothed in the Spanish fashion, who take part therein with much devotion; a gentleman, who gives orders to his page; two fine groups of beggars; a cavalier, who presents his intended to the clergyman, and two pages; and, finally, a priest, who is taking confessions. The other groups, less important, although all full of life, are placed farther in the church.

This admirable picture is sufficient of itself to prove how much old Peter Neefs surpassed his son, Steenwyk, and all who have followed him in these subjects. Less dry, less heavy, and better blended than them all, his fine pencil has drawn the longest lines, as well straight as curved, with such inconceivable neatness and firmness, and with so much delicacy, that, although painted upon canvass, all the picture is united like a glass, and on passing the finger over it, one cannot feel a single line. He has also known better than they how to choose and vary his colours, and how to produce and multiply, by accessories and accidents, the striking effects which result from the opposition of light and shadow. In fine, his pillars, his arches, and his pavement, demonstrate that no person has ever possessed in a higher degree than he, the rules of both perspectives, and of vaporous degradation.

The figures are five inches in height.

C.; H. 32½ inches; B. 43¾ inches.

Van Aelst. Pinxt

Maclure & Macdonald, Lith:

THE PROPERTY OF ROBERT NAPIER, ESQR

West Shandon, ___ Dumbartonshire.

In pictures of STILL LIFE, the composition, an execution preciously careful, and the perfect illusion, chiefly merit attention.

Example.

No. 11.—AELST (WILLIAM VAN).

Dutch school. Died 1679. Pupil of his uncle Everard Van Aelst.

A table covered with a cloth of crimson velvet, bordered with a fringe of gold, upon which is seen a large goblet of antique form, made of bluish glass, and half filled with Rhine wine. The sides of this goblet reflect many times, on different parts of it, a neighbouring street, in a manner astonishing and truly magical, and its centre reflects the painter himself holding his palette and his pencil. Near the goblet are placed on one side, on a vessel of glass, four superb peaches and some roasted chestnuts. On the other side are many bunches of admirable grapes, both red and white. The whole is ornamented with butterflies, and other insects, which are quite illusive, and there is formed by the branches of the vine and of the peach, judiciously placed, a pyramidal group of the most agreeable kind, which terminates against a raised curtain of a brown-yellow colour. (*See* Plate.)

This picture, truly unique in its kind, and beyond all eulogium, excites the admiration of every one who beholds it. It is nature herself, in its forms,

its accidents, its colours proper and local, and its clear-obscure. The eye gets round every object, and penetrates into those which ought to be transparent. The pencil, although large and flowing, has represented, with the most surprising truth, the dust on the butterflies, the down on the peaches, the velvet of the cloth, the metal of the fringes, and the bloom on the grapes. In a word, one may say, without exaggeration, that not only is it absolutely the chief work of Van Aelst, but likewise that it would be difficult amongst the most admired productions of Van Huysum to find a picture which could stand a comparison with it, whether for precious finish or for magical truth.

C.; H. 31 inches; B. 25 inches.*

The length and minuteness of a description ought of course to bear some proportion to the excellence and importance of the picture; and when that is of some common and known subject, and does not go beyond the ordinary manner of treating it, it is

* It is not amiss to observe, that the measurements of the pictures described in the text are those given by the author himself, and consequently are French measure, of which about twelve inches and three quarters make twelve English. I think it necessary to note this, because the picture last described was lately in the classical collection of Mr. McClellan of Glasgow, and is now in the possession of Mr. Napier of West Shandon, and the Poelemburg described is in the collection of Dr. Drury of Glasgow. These gentlemen, then, and others who may find themselves in the possession of the originals described, will not expect the measurements to correspond exactly with the pictures.

enough to decribe it generally by the class to which it belongs.

However superfluous it may appear to warn my readers to make sure of not misunderstanding the subject represented, before analysing or describing a picture, I feel myself nevertheless called upon not to neglect this caution; not only because of the absurd errors in this respect often to be found in catalogues of public sales, but also from the almost incredible blunders I have met with in catalogues and descriptions of very many public galleries. The famous picture of Raphael, painted for the church of St. John at Bologna, representing St. Cecilia holding a musical instrument in her hands, with others at her feet, affords an example of the errors alluded to. She listens with rapt attention to a choir of angels borne on the clouds and singing. On her right are St. Paul, and St. John the Evangelist, strongly characterised, the one by his sword, the other by his eagle, and both by the airs of the heads. On her left are St. Magdalene with her cup, and St. Augustine with his cross and pontifical garments. Hitherto all the world had been agreed upon the justness of this description. But the author of the Manual of the French Museum, printed in 1803, judged it proper to make one of his own, of which, behold the title and the substance!

"The Martyrdom of St. Cecilia."

"Raphael would not represent the martyrdom of a young virgin like the execution of a malefactor. Here Cecilia advances towards the place where the

palm of martyrdom awaits her. Her feet only still belong to this earth. Her upraised eyes tell that her thoughts are already in heaven. The man who bears the sword is not an executioner whose stern ferocity augments that of the spectacle. Here the headsman has an air of compassion. Behind the saint walks a priest who assists her. His physiognomy is common but sweet. He applauds the tranquil resignation of the victim, who seems already to hear the celestial concert that is going on above. — The angels celebrate her coming beforehand! One of the companions of Cecilia points them out to her with his finger, and seems to do so as an encouragement to her. A young man follows the saint. His action is too expressive to suppose it that of a parent or convert!"

The above will show how necessary it is not only to be certain of the subject represented in a picture, but also to know thoroughly the rules for analysing and describing them properly. By doing so, something of the work may, perhaps, be advantageously preserved to posterity, when the picture itself may be ruined and destroyed. What should we know of the Greek painters, and of their most famous pictures, but for what writers have transmitted to us concerning them in their descriptions?

CHAPTER VII.

OF THE GENERAL SCHOOLS OF PAINTING.

SECT. I. — *Of that which constitutes a School of Painting.*

WHEN a master has been fortunate enough to have formed amongst his pupils some who become distinguished, the designation of *his school* is given to the whole of his scholars good and bad, without exception, and without reference to where they may have been born; and when a succession of eminent painters have appeared in any particular town or country, they are designated as the school of that town or country, without regard to the place of their birth. Thus Bakkereel, Van den Berg, Delmont, Deriksen, Van Campen, Diepenbeeck, Vandyck, Van Harpe, Hoffman, Jameson, Malo, Panneel, Potter, Quellyn, Teniers, Van Thulden, Victor, Wouters, and all the other artists who, like these, have been scholars of Rubens, form collectively what is called his school. To these may be added, such as, like Jordaens, have learned the principles of their art under other masters, but have subsequently formed their style and colouring upon that of Rubens.

The *Flemish School*, again, is so called from the *country* of the Flemings, and especially from the

town of Antwerp, in that country, where Rubens, Vandyck, Teniers, and so many other eminent painters have flourished. It includes, therefore, not only the particular school of Rubens, but the schools of other masters, such as De Crayer, Van Balen, Rombouts, Janssens, Seghers, Teniers the younger, Peter Neefs, and Sneyders, who taught either at Antwerp, or at the other towns of Brussels, Ghent, Bruges, Mechlin, and the like, situated in Flanders, although at a distance from Antwerp, the chief seat of the school.

With this general view of what is meant by a School of Painting, I proceed to enquire what are the general schools worthy of the name? who are their founders? what are the characteristics that distinguish them? and what are the causes to which these characteristics may be owing?

The amateur cannot but feel embarrassed on seeing how little authors are agreed amongst themselves about the number and the denominations of the general schools. Some reckon only three of them — the Roman, the Flemish, and the Dutch; others five — the Roman or Florentine, the Venetian, the Lombard, the Flemish or German, and the French; others again, by separating the Florentine from the Roman, and the German, as well as the Dutch, from the Flemish, make eight; to which others still, add the Bolognese, the Genoese, the Neapolitan, and the Spanish, and thus extend the number even to twelve. Nay, if we refer to Lanzi for the division of

the Italian Schools, we must adopt fourteen for Italy alone: viz. those of Florence, Sienna, Rome, Naples, Venice, Mantua, Modena, Parma, Cremona, Milan, Bologna, Ferrara, Genoa, and Piedmont. These contradictions would not exist, if writers had founded their divisions upon certain rules which the nature of the subject presents.

In order that the school of a particular city or country may take its place among the general schools, it is necessary, in my opinion, that it shall have produced a great many masters celebrated for their merit, and that these shall have in their style and manner something common to them all which particularly characterises them, and which is sufficiently remarkable to distinguish their school from all others.

Upon this principle I reckon eight schools in all: and these are, the Florentine or Tuscan, the Roman, the Lombard, the Venetian, the Flemish, the Dutch, the French, and the German. If it were sufficient to have given to the world artists renowned for their merit, the Spanish might likewise claim a place among the general schools, were it only from having possessed a Morales, a Velasquez, and a Murillo. Naples, too, might enjoy the same privilege from the names of Spagnoletto, Calabrese, Salvator Rosa, and Luca Giordano. Genoa, likewise, from Castiglione, Strozzi, Castelli, and Cambiase. But the want of a general distinctive character prevents their being ranked under the general schools, and the masters are for the

most part placed separately in that one or other of the acknowledged schools to which their manner approaches most nearly, or to which their master belonged.

Sect. II. — *Of the Florentine or Tuscan Schools.*

As the world at large is indebted for the art of painting in oil to the celebrated John Van Eyck of Maseyck, Italy owes painting in water colours to the Florentines. These, in 1240, brought among them some Greeks, very coarse painters, or rather daubers of images of devotion, whose shapeless productions were the germ from which the genius of Cimabue raised up a kind of art, that two centuries later made the Florentine pencils the admiration of Europe.

The Florentine School, properly so called, acknowledges for its founders, Leonardo da Vinci and the immortal Michel Angelo Buonaroti — two men truly great. From the latter she derives her chief glory; and writers say, that "he passes for the most learned and most correct designer that has existed, unless Raphael be thought to have equalled or even surpassed him." At any rate, it is certain that it is to him, as well as to Leonardo da Vinci, Masaccio, and Fra Bartolomeo, all Florentine painters, that Rome owes, in a great measure, the instruction of the sublime Raphael.

There is so great a difference in style and manner between the works of Leonardo da Vinci, Buonaroti,

Fra Bartolomeo, Andrea del Sarto, Daniel de Volterra, Francis Vanni, Pietro da Cortona, Christopher Allori, and Francis Furini, as well as between other excellent artists belonging to this celebrated school, that it becomes very difficult to assign to it general distinctive characteristics applicable to all its disciples. The following are those assigned to it by M. Levesque, which, if they do not suit so well for Pietro da Cortona, Allori, Furini, and some other distinguished painters of this school, yet answer for the greater part of its founders, and for those who have followed them most closely. They are "Fire, movement, a certain sombre austerity, an expression of vigour which excludes perhaps that of grace, a character of design, the grandeur of which is in some sort gigantic. They may be reproached with a kind of exaggeration, but it cannot be denied that there is in this exaggeration an ideal majesty, which elevates human nature above the weak and perishable nature of reality. The Tuscan artists, satisfied with commanding admiration, seem to disdain seeking to please."

Whatever may be the authority of M. Levesque, I quote him here from the fear of not being able to improve upon him, seeing the extreme difficulty of generalising the characteristics of this school. I admit, however, that I have seen many pictures of Andrea del Sarto, and more than one of Fra Bartolomeo and Leonardo da Vinci, to which the above characteristics scarcely seem applicable. Can this

be because they are in a great measure taken from frescos which I have not seen ?

Sect. III. — *Of the Roman School.*

This school, so famous, and which is under so great obligation to that of Florence for many parts of the art, owes all its renown to the numerous antiques contained in the city of Rome, and to the great and beautiful genius of its founder — the illustrious Raphael, whose premature death rendered it impossible for him to unite the title of a great colourist, to that of the prince of designers. The rare talent of this man, truly sublime in design, appeared so to absorb, by its powerful attraction, all the attention of the artists who took him for their model, that the greater part of them, without excepting even Julio Romano, his best disciple, became still more indifferent colourists than himself.

Thus the Roman school, so little commendable on the side of colour, and the parts which belong to it, distinguishes itself solely by lofty ideas, by a design noble and correct, which exhibits in a peculiar manner the study of the antique, by great beauty in the forms, a composition elegant although often singular, and by expressions ideal rather than natural, of which a part is often sacrificed to the preservation of beauty. Felibien observes, "that the Roman taste being in the greatest degree employed on the above qualities, it is not wonderful that colouring, which comes last, has not found a place in it,

the mind of man being too limited, and life too short, to master all the parts of painting, and to possess them all perfectly together." How comes it then that Baroccio, who belongs to this school, has managed to unite good design to the most agreeable colouring? It is because, to the study of the antiques and the works of Raphael, in order to form himself in design, he has had the good sense to join the study of Corregio, in order to arrive at true colouring.

Sect. IV. — *Of the Venetian School.*

This school, so distinguished by the beauty of its colouring, has had no other guide than nature. Giorgione was the first in it to hit upon true colouring. It was on him that the celebrated Titian, who is held as the founder of this school, formed himself. The characteristics of the school may be reduced to these: — an exact imitation of natural objects as they are seen and actually exist, both in their forms and in their colours, in repose and in motion.

As the honour of having founded the Florentine School is divided between Leonardo da Vinci and Michael Angelo Buonaroti, although the latter was born twenty-nine years after the former, it would be just to do the same with regard to the Venetian School as respects Giorgione, who was but a year younger than Titian, and the latter, to whom his works served as models. Besides, not only has Giorgione formed scholars of the highest reputation,

amongst others del Piombo and Pordenone, the celebrated competitor of Titian — but I have seen many pictures of this great artist, especially his Paradise, in the palace of the reigning Duke of Brunswick, in which he has surpassed in some degree the works of Titian in vigour of colouring, knowledge of harmony, and of the clear-obscure, the perfect rounding of the figures, the truth of the flesh, the elegance of the design, and the excellent choice of the landscape. Unfortunately for art, this great man, having died in the thirty-second year of his age, has not left behind him so many proofs of his extraordinary capacity as Titian, who nearly reached his hundredth year, and who, by his own assiduity and employing the pencils of his scholars, retouching their works, and thus making them pass for his own, has spread his reputation every where, by multiplying without end both his portraits and his easel pictures.

I am not able, without objection, to concede to Titian the first place among colourists, which is by some persons assigned to him. I admit that he possesses in the highest degree the science of proper colours — their harmony, and their affinity. I am not ignorant that his carnations are of admirable truth in his women and infants, and sometimes also, though more rarely, in his men. But in his compositions, beyond a single figure, the foreground alone exhibits the great colourist. In the other planes, all betrays his feebleness in the general clear-obscure, and in aërial perspective,

and consequently in the local colours. There are some persons who seek to excuse him on the pretext that he obscured the grounds of his pictures designedly, to cause the subject the better to come out. But is not this to make the acknowledgment, that in place of imitating nature in his local colours and distances, he has only sought to dazzle by the false and factitious effect which always results from the unnatural opposition of light and shade? I should be almost tempted to believe that this great man did justice to the extent of his own abilities on this point, and that for this reason he avoided great compositions, which, notwithstanding the very considerable number of works he has left, are so rare, that the Bacchanalians and the Infants in the palace at Madrid, with the Ecce Homo at Vienna, are the most remarkable examples, for number of figures, that I am acquainted with out of Italy. Even that country possesses scarcely more than half a dozen great compositions of Titian, which are nearly all at Venice. The Martyrdom of St. Peter the Dominican, the famous altar piece of the church of St. John and St. Paul at Venice, is distinguished indeed among the works of Titian by its extent. But if we except the two angels in the air, and some small figures in the distance, there are but three figures besides in the whole composition. This picture, so full of merit in other respects, presents a striking example of the factitious and unnatural effect produced by the extraordinary opposition of black and white. I am

well aware that gay and brilliant colouring would not be appropriate to a cruel action; but a measure is to be observed in every thing; and I cannot be convinced that there could occur, in broad day, and in the open air, a scene in which all was obscure and black, except the figures.

The Venetian School, however, furnishes sufficient proof of how much a natural effect is superior to a factitious one. One may be found in the Marriage of Cana by Paul Veronese*—a truly marvelous work in point of colouring. Another is the admirable chief work of Paris Bourdon, called the Ring of St. Mark, which in my eyes is one of the best pictures that Art has produced, as well for a good selection of subject as for a good representation of it. Paris Bourdon was a disciple of Titian, but an imitator of Giorgione; and this picture, painted for the School of St. Mark at Venice, surpasses in point of colouring any thing in the Louvre of Titian's, and disputes the palm with the Marriage of Cana by Veronese, and even with the best coloured pictures of Rubens to be found there. It yields in nothing, indeed, for illusion and magical truth of colouring, to the most preciously finished interiors of the Dutch School.

Sect. V. — *Of the School of Lombardy.*

Those who distinguish this school from that of Bologna are very excusable in my eyes. For no-

* Now in the Louvre at Paris. — *Trans.*

body can dispute to the Caracci the glory of having revived the art, when it was near being lost in Italy fifty years after the death of Corregio, by forming at Bologna a school which has been fruitful in scholars most distinguished for their talents; such as Procaccini, Schidone, Guido, Albano, Domenichino, Lanfranco, Guercino, Cignani, and many others. Most of these have had in their turn scholars worthy of such great masters. From this it follows, that the Bolognese School, having so many illustrious followers, as well as peculiar characteristics, which distinguish it from all others, possesses all that is necessary to its taking a place amongst the general schools. But, on the other hand, the eminent merit of the sublime and modest Corregio seems with justice to claim for him the title of founder of a school, although by an incomprehensible singularity this great man, whose charming works electrify all eyes that have any experience, has not had the fortune to be maintained in his place as master of a school by his pupils, nor by their followers; the very moderate talents of almost all of them having been insufficient to acquire for them the degree of celebrity necessary to their being admitted as one among the schools.

The consideration of these circumstances has forced me to unite with those writers who, although Bologna is not, properly speaking, part of Lombardy, have found a way to preserve the primacy to the immortal Corregio, by giving the name of Lombard as well to that celebrated school which

the Carracci created at Bologna, as to that of Corregio, which more properly belongs to Lombardy. This opinion appears the more reasonable, in respect that if these great men came too late into the world to have been actually pupils of Corregio, they yet, in a certain sense, made themselves so, by the study of his admirable works. Traces of this may be easily recognised in the works of Louis, and more especially in those which Annibal painted before his departure for Rome; as may be seen from his Assumption of the Virgin and his St. Matthew, in the Dresden Gallery. From these marvellous pictures, too, it may be seen that Annibal lost more at Rome in certain parts of the art than he gained in others.

The characteristics which distinguished the Lombard School from others are — a design majestic and of a grand taste, rich ordonnance, beautiful expression, the hair of the heads often graceful, the colours well blended, and approaching very close to nature when they are not flat and do not run towards blackness, and a pencil easy and soft. Those which characterise the style and handling of Corregio in particular, are — a design sometimes scarcely correct, but large, elegant, and undulating; the airs of the heads graceful and smiling, which is sometimes felt to be not altogether appropriate when the action is sad or violent; a delicate taste in his colouring; the high lights having a strong *empasto;* the lights often too bright and a little laboured; the flesh too little transparent; a perfect understanding of foreshortening, of the clear-ob-

scure, of reflections, of the glazings, and of harmony; a pencil very soft; his objects well detached from their ground; and light united to light, as well as shadow to shadow, with a great deal of intelligence.

Sect. VI. — *Of the Flemish School.*

The Flemish school has been immortalised from its infancy by having become, so to speak, the mother of all the schools, through the discovery in 1410 by John Van Eyck, of painting in oil. He was a native of Maseyck, where he was born in 1370, but is more commonly known as John of Bruges, from his having lived and finally died in the latter place in the year 1441.

When mentioning the famous discovery of John Van Eyck, it is proper to notice an error into which M. Lessing has fallen in his dissertation on the antiquity of painting in oil, published in 1774, and which M. De Mechel of Basle has endeavoured to corroborate in his catalogue of the Imperial Gallery at Vienna, but which would tend to nothing short of depriving Van Eyck of the honour that is due to him.

There are to be met with in some of the very old churches and other buildings in Germany a few pictures, which may be known at the first glance, from their extremely stiff and Gothic style, to have been painted long before the time of Van Eyck. They are, for the most part, covered with

a thick and very hard varnish, of a greasy and oily nature, which has imposed upon M. Lessing, who knows books better than pictures, and who has confounded it with the paint. With regard to M. De Mechel he states, "that after rigorous examinations, accompanied by chemical experiment made in the presence of many artists and amateurs, it is indisputable that the altar-piece, painted in 1297 by Thomas De Mutina; the Christ upon the Cross, painted in 1357 by Nicholas Wurmser; and the Two Fathers of the Church, painted in 1357 by Theodoric of Prague, which formed part of the Imperial Gallery at Vienna, are all three painted in oil; and that, consequently, the conjecture of Lessing, which had appeared so hazardous, is now verified in the most authentic manner."

An assertion so positive, founded on "rigorous examinations, chemical tests," and the evidence of "witnesses," might suffice, I acknowledge, to impose on those who are at a distance, and ignorant of the facts and circumstances; but for my part I learned upon the spot, from public report, from artists at Vienna, and in particular from one very good artist and true connoisseur who lives at Dresden, and who had been an eye-witness of the thing, that the examinations and chemical tests of M. De Mechel were simply the application of mordants, with which he attacked the oily varnish that he confounds with the paint, until the softening of the latter gave him warning that it was more than time to put a stop to his dangerous experiments

upon the colours, which the artists called to be witnesses perceived to be fixed with nothing but the white or the yoke of eggs, and by no means with oil. On examining very near, and on many occasions, during my long sojourn at Vienna, by the help of glasses, and with the most scrupulous attention, these ancient pictures, which M. De Mechel's error has made more famous than they deserve, I was unable to understand how a man, accustomed to see works of art, could so deceive himself! For I recognised them at the first glance (and I dare to say that every amateur a little experienced would do so likewise) to be examples of those very antique pictures painted in water colour, that is, in distemper, covered with a very hard varnish, and sometimes signed and dated, which are to be found every where in the public buildings in Germany.

The Abbe Lanzi in his history of painting in Italy states, that in the early periods of the Florentine and Venetian Schools, long before MM. Lessing and Mechel wrote, some Italians had made a parade of their knowledge and erudition at the expense of the honour justly due to Van Eyck, by maintaining that it was established by chemical experiments that Colantonio del Fiore, Lippo Dalmasio, Serafino Serafini, and some other ancient Italian painters, had made use of oil in their colours. But Professor de Morona, in his work entitled "Pisa illustrated," informs us that the learned chemist Bianchi demonstrated by nume-

rous experiments that oil never did enter into the composition of the ancient Italian pictures, but that some of the most antique showed traces of wax, the use of which might be derived from encaustic painting.

In reply to the arguments contained in two ancient manuscripts, the one "Concerning all that is known of the Art of Painting," and written in the eleventh century by Theophilus, a monk; the other also upon painting, written about the year 1437 by one Andrea Cennini, I have to remark, that their arguments prove nothing certain, except that they proposed to employ oil in colours used for daubing walls and furniture; but Theophilus, in particular, positively rejected the use of it for pictures, as a thing impracticable. This is the amount of what is contained in their manuscripts, the perusal of which may perhaps have, by degrees, led painters to the use of oil for grinding their colours; but if so, it was so little practised that it was not known to a single artist before Van Eyck. One proof of this is afforded by the infamous murder committed by Andrea del Castagno, a Florentine painter, on his friend Domenico of Venice, whom he assassinated in order to preserve to himself, without fear of a competitor, the secret of painting in oil, which Domenico had communicated to him, and which the latter had learned from Anthony de Massina, a pupil of Van Eyck!

But it is time to return to the Flemish School, which undoubtedly receives its greatest distinction

from the works of the incomparable Rubens, and from the celebrated school which that rare genius founded in the town of Antwerp, in the beginning of the seventeenth century.

In order to avoid the reproach of partiality in speaking of Rubens, I shall quote the opinions of two judges, both severe and distinguished. Sir Joshua Reynolds says, "that he may be considered as a remarkable example of a mind which exhibits itself equally in the different parts of the art; that the agreement among these is so great in his works, that it may be said, that if he had been more perfect in some one of them, his works would not have had that perfection as a whole, which is found in them."

M. Levesque says, "the number of the works of Rubens is immense; he painted history, portrait, landscape, fruit, flowers, animals, and was expert in all these subjects. He invented easily and executed as much so. He has often been seen to make many entirely different sketches of the same subject. He loved great compositions, and in these he was at home. He had not, like Raphael, that quiet inspiration which manifests itself in sweet and graceful effects; but he had that fervour of genius, that interior fire, which seeks to display its power, and which manifests itself by effects that are astonishing. It seemed as if all the figures, and all the groups which he imagined, leaped from his head and placed themselves upon the canvass, and that to create required only an act of his will. It has been disputed

that he possessed the quality of a good designer, but very unjustly. His design was grand and easy; he understood anatomy, but his knowledge of it yielded to the impetuosity of his conception, and the vivacity of his execution. He preferred brilliancy of effect to beauty of form, and often sacrificed correctness of design to the magic of colouring. He had more of the qualities which result from an imagination full of fire, than of those which require reflecting wisdom and profound meditation. The muscles of his figures are well knit; the functions well indicated; but they are oftener gross and flabby than firm and fleshy, especially in the forms of his women, to the heads of whom he has given only the beauty that is Flemish. He had science in expression, but taking his works in general as fixing their character, and overlooking the exceptions, it may be said that his pictures do not present the quiet and attractive expression which is admired in Raphael; that he was more capable of painting the strong passions than the calm and peaceable affections; that it is principally upon colouring that his glory is founded; that especially he merits the palm for the grandeur, impetuosity, and the variety of his composition; that he is the first amongst painters of draperies; amongst the first of those who speak to the eyes; and that his power in his art reaches even to enchantment."

Much injustice is done to this great man by judging of him from the numerous pictures painted

by his pupils, of which he supplied nothing but the sketch or corrections of it, and in some cases, but not always, the finishing touches, but which all now pass by his name. M. Van Parys, of Antwerp, one of his descendants by the female side, has assured me, that it is known by a continued tradition in the family, that there scarcely exist two hundred pictures or sketches painted entirely by Rubens himself after his return from Italy, and that among these there were not above twenty large ones, the rest having been all easel pictures, generally painted upon panel, the size of which was often not more than a foot for sketches, and scarcely ever beyond five feet for his finished pictures. Having asked M. Van Parys if the tradition conveyed information what were the twenty great pictures, he acknowledged to me that he knew only three, namely, St. Ildefonso, St. Ambrose repelling Theodosius, and St. Agnatius exorcising the Demoniacs; three marvels of art which the gallery at Vienna has the happiness to possess.

The distinctive characteristics of the Flemish School are, according to M. Levesque, "brilliancy of colour, a magical clear-obscure, a design that is learned, although not founded upon the selection of the most beautiful antique forms, a grandeur in the composition, a certain nobleness in the figures, expressions strong and natural, and a sort of national beauty, which is not that of the antique,

nor that of the Roman nor Lombard School, but which is capable and even worthy of pleasing."

The reader will easily perceive that these characteristics are limited to those Flemish painters only who have attached themselves to the historical class of subjects. But this school is equally distinguished in all the other classes. In these its distinctive characteristics are the same as those of the Dutch School, which will be stated presently.

The town of Antwerp is distinguished among all those of the low countries by the glorious title of founder of the good Flemish School; and it has also, beyond all the towns of Europe, the honour of having produced the greatest number of good artists on all subjects in proportion to its population. Without reckoning those who, born elsewhere, have established themselves within its walls in order to learn their art or to practise it, the number who have been born there extends to 160, amongst whom are found Rubens, Vandyck, Teniers, Gonzales, De Crayer, Jordaens, Neefs, Sneyders, Van Balen, Quellyn, Pourbus, Pepyn, and many others of the most distinguished artists. Although the city of Cologne, founding on very plausible arguments, disputes with it the honour of having given birth to Rubens, I cannot avoid placing him, after the example of many writers, and especially of Orlandi, among those that have arisen at Antwerp; not that I pretend to maintain that he actually first saw the light there, but because, looking at Rubens in his quality of painter, I can only assign him, according

to the principles formerly laid down, to the place where he learned, practised, and taught his art.

Sect. VII. — *Of the Dutch School.*

The origin of this attractive school differs altogether from that of the others. For in place of being the result of a succession of artists, having one or two masters more celebrated than them all as their common source, and whose distinctive characteristics they have propagated, it is composed of a number of individual schools, in many of which the pupils have surpassed their masters when they attached themselves to the same subjects with him, or, when they departed from these, have formed new schools in a class of subjects totally different. Thus Van Aelst, Berchem, Bloemaert, Dou, Everdingen, Van Goyen, Frank Hals, De Keem, Moyaert, Ostade, Poelemburg, Rembrandt, Van den Velde, Weenix, Wils, Wynants, and many others, have formed so many different schools. However much subdivided these schools may be by the number of the masters, their styles are nevertheless more nearly allied to each other than any of the Italian or French schools, although each of these last has at its head but one, or at most two, founders. This arises from the circumstance, that among the Dutch, whatever may have been the class of subjects chosen by them, the masters have equally with the pupils acknowledged nature as their guide, and have not differed from each other by mannered departures

from her, nor by arbitrary styles. They have therefore necessarily become true, simple, attractive, and interesting as she, both in the details and in their general effect ; insomuch that the principal difference among them lies in the choice of subject and of the *proper* colours, and in the diversity of the *empasto* and the touch.

In the magic of the clear-obscure and in all the parts dependant on colouring, the Dutch School at least equals the Flemish, and very much excels all the other schools. In the neatness of the *empasto*, the precious finish of the touch, the art of oppositions, the gradations of the lights and tints, the good representation of sea pieces, landscapes, and animals, she knows no rival. If her design borrows nothing from the antique, from which she is interdicted by the class of subjects she has adopted, it is at least as generally correct in its imitation of nature as that of the Roman School in its imitation of the statues. Her compositions are what the subjects require them to be, and her expressions represent the affections of the mind with so much truth, that I do not know any artist who has surpassed Jan Steen in this quality, nor yet in his general treatment, which is as piquant as it is ingenious.

If, then, truth of imitation is the first business of works of art ; if, without that, no picture is in a situation to please ; if all that is visible over the whole face of nature be included in the domain of painting, how is it that among the exclusive parti-

zans of historical subjects there are persons so blind as not to see that the marvellous productions of this school, and of the Flemish, have filled with admirable success the immense gaps which their vaunted Italian Schools have left in different parts of art?

It would be doing great injustice to the Dutch School, so remarkably fruitful in excellent artists, to suppose that it had preferred other subjects to that of history, because it felt itself deficient in that kind of genius which the latter requires. No, surely! We shall see hereafter that greater and inevitable causes have constrained her to this choice, a choice of which one cannot avoid admiring the wisdom, and which, by its results, has done so much honour to the art of painting.

Sect. VIII. — *Of the French School.*

Although no country has been at so much expense as France in order to encourage the study of painting, it is not on that account the less true that none of all the general schools has produced fewer eminent artists than the French, notwithstanding the very considerable number of its pupils. It, too, is the only one the productions of which will be looked for in vain in most of the public galleries and private collections of other countries. The cause of this singularity will partly be found in the distinctive characteristics of the school, and in the reasons given for these in a subsequent chapter.

Simon Vouet is generally regarded as the founder of the French School. M. Levesque, his fellow-countryman, says, "that he would have ruined their school, of which he was the creator, if his scholars had followed his manner; that he was mannered in design, false in colouring, and had no idea of expression; finally, that he deceived by a delusion, inculcating large general tints of light and shadow, with an eye to greater expedition." Lairesse, on the contrary, who held such rigorous principles on colouring, says, "that Vouet has rendered himself celebrated in the science of reflections, in which he has surpassed, not only all the French, but all the Italians likewise." Vouet was always esteemed highly in Italy. So long as he was there, he was overpowered with employment, and especially at Rome, where he was chief of the academy of St. Luke; and many good works of his are to be seen in the Barberini Palace. This esteem did not cease with his death. The Italian writers speak of him as a great artist, and his contemporary, Debie, says that one believes one sees nature living in his pictures!

For my part, I avow sincerely, that I think the criticism of M. Levesque extraordinary, especially considering that he was the first among his countrymen who dared to abandon the prevailing feeble manner, and exerted himself to communicate to others a good taste. He has, besides, had the credit of counting amongst his pupils Eustache Le Sueur, the honour of the French School, who, by his rare

talent, has so distinguished his style from that of the other painters of the nation, that he stands by himself.

It is true that the greater part of the pictures of Le Sueur that remain to us, although admirable for the knowledge displayed in their composition, and for the perfection of their design and expression, err remarkably in point of colouring, by the cutting of the contours, by a clear-obscure ill-understood, and by the want of effect and opposition. But a premature death arrested him early in his career, and before he had seen Italy; and in the small number of finished pictures which he has left us, such as the Preaching of St. Paul and the Descent from the Cross, in the Louvre, there are evident proofs that he was in the way of becoming as excellent a colourist as he was a great designer.

I am sorry not to be able to place in the French School Nicolas Poussin and Claude Gélée de Lorrain. Poussin, although born in France, recommenced the study of the principles of his art when he went to Italy, where he formed a school, and where he resided so long as he lived, while his works have evidently the character of the Roman School. As to Claude, the case is stronger still, for he had only learned to scrawl before he left Lorrain, the country of his birth, and it was at Rome that he learned to paint, and there that he passed his days. The Flemish School does not claim Antony Bilevelt, a native of Maestrecht, from the Florentines; nor Denis Calvart, a native of

Antwerp, from the Lombards, whatever honour these two distinguished artists might do to them. Nor does the German School seek to take Rubens from the Flemish, under the pretext of his being born at Cologne. Nobody disputes to the Dutch School her Gaspar Netscher, Adrian and Isaac Ostade, Lingelbach, Mignon, or Backhuysen, who acquired their art with her, because of their being Germans; nor Gerard Lairesse, although he learned his art at Liege, where he was born, and although it was only after that that he established himself in Holland, where he died.

I terminate this article by observing that French authors are themselves agreed, "that the characteristic which distinguishes their school from others, is the having no character appertaining to it in particular, but an aptitude for imitating that of the others. To which they add, that it combines in a moderate degree the different parts of the art, without carrying any of them to eminence." I am of opinion, however, that it may be said, in general, that it is much more feeble in colouring, especially in the clear-obscure and aerial perspective, than in design; that it shows as much spirit, lightness, facility, and gaiety, as fertility and richness in its compositions; and that it is more suited to aid display in rich apartments, than to lend a magical illusion to the collections of amateurs.

Sect. IX. — *Of the German School.*

Although this school holds the first rank in point of antiquity, I have mentioned it last. Not that I pretend to refuse to it the title of a general school, as many artists do; but because, after having shone forth at first with much brilliancy in the Gothic taste, it was from political and moral circumstances, of which I shall give an account hereafter, stifled in its birth, without being allowed time to try itself in a better taste, or being permitted to come to maturity. The German School was founded in the end of the fifteenth century by Albert Durer of Nuremberg; a genius truly astonishing, whom Raphael himself admired, and who might have become the first painter of the world, if he had appeared half a century later; and especially if in that case he had lived in Italy, so as to learn there by seeing the antiques, the only part of the art which nature and his great genius did not suffice to teach him. He had an inexhaustible fecundity of invention, and was as ingenious in his ideas as he was true in his compositions. His design was correct, and founded on a knowledge of anatomy; his expressions were true, without reaching to the ideal; his colouring was agreeable and brilliant; and his touch equalled that of Mieris and Gerard Dou for neatness and precious finish. His faults were not his own, but that of the time in which he lived; and have their source in ignorance

of aerial perspective. The folds too numerous and broken, the faults against costume, and the dryness of outline, which are observed in the most of his works, are not found at all in some of them. One ought not to be astonished at the exorbitant price which is paid in England, and even in Italy, for the well ascertained and well preserved pictures of this master; for to their great merit must be added their extreme rarity, the galleries and other public establishments having withdrawn them all from circulation. Sandrart and many other authors have said that the most ancient picture of Albert Durer known is of the year 1504. But the charming portrait of "the Beauty of Nuremberg" in my possession, and which is proved by the signature on it, as well as by a print, to have been painted by him in 1497, attests, by its astonishing perfection, that at that time this great artist, who was only in his twenty-sixth year, had carried his art to a very high degree of excellence; for it excites the admiration of all connoisseurs, although in my collection it is surrounded by very striking works of the best Dutch and Flemish masters.

At the same time with Albert Durer many other German painters did honour to their country. Amongst these Hans Holbein, the younger, was particularly distinguished. His works are truly admirable, and sell at a very high price, although they are only portraits. Another was Luca Kranach, whose pictures I have seen of the most attractive colouring, and who had a son worthy of

such a father. The most distinguished among the disciples of Durer were, as I think, George Pens, whose pictures I have seen truly enchanting, and with nothing of the Gothic; and Matthew Gruenewald, whose works are often confounded with those of his master.

The German School was extinguished with these masters; nor has it been formed anew, notwithstanding the very generous encouragements which painters have never ceased to receive from the different sovereigns among whom Germany is divided, many of whom have given distinguished proofs of their love for the art by the magnificent galleries which they have formed, or by collections of less importance which they have made for their own private enjoyment. But Germany, nevertheless, has never been without artists capable of doing her honour. Such, among others, were Adam Elsheimer, Rotenhamer, Charles Screta, surnamed L'Espadron, Christopher Pauditz, John Lys, surnamed Pan, John Henry Roos, Denner, Dietrici, and Mengs; but each of these excellent painters has shone out singly, and they have all departed without having revived the German School.

There yet remains, however, to this vast empire, a well-founded hope that a very different result may be produced by its academies, especially those of Vienna, Dresden, and Munich, all of which are magnificently endowed, and enjoy the incalculable advantage of presenting to aspirants a rich collection of the chief works of the art, as examples.

CHAPTER VIII.

OBSERVATIONS ON THE CAUSES OF THE CHARACTERISTICS WHICH DISTINGUISH THE DIFFERENT SCHOOLS FROM EACH OTHER.

A great many causes — moral, political, and physical — have concurred to form the characteristics which distinguish among themselves the eight general schools of painting mentioned in the preceding chapter. These causes may be reduced to the following: the nature of the soil and climate of the different countries to which the schools belong; the manners, the knowledge, the genius, the taste, the temperament, the wealth, and the religion of their inhabitants; the circumstance of their being at peace or war; the nature of their political constitution; and the character of their governments.

That all these are causes will become sufficiently manifest in the application of them which I shall make to each particular school when I come to speak of it. One only, namely, the temperament, seems to require that I explain it here, in order that it may be made clear.

Nobody is ignorant how powerfully the physical constitution of our body, be it good or bad, affects the feelings, the disposition, the imagination, the quality of the ideas, and the nature of the move-

ments; and consequently how much it must influence also our tastes and conceptions, and our aptitude for executing them. How much do the numerous optical deceptions to which men are more or less subject metamorphose objects in their eyes! How much are those exposed to be deceived in regard to measurements, whose eye is not mathematical? How much may they mistake colours, whose eyes are occupied by vicious humours? Every thing is yellow or greenish to the eyes of the bilious; every thing black, bricky, or livid, to the atrabilious. The languid dyspeptic sees every thing pale and chalky. Let him be ever so little sanguineous, and every thing is embellished to his eyes, and animated with additional brilliancy and vivacity. That man alone who enjoys perfect health, sees nature just as she is. Yet he who from any of the above causes sees amiss, does not usually suspect it himself, and supposes himself to see like the rest of the world.

Without farther observation on the physical causes which may affect our organs of sight, I have next to remark that religion, manners, the prevailing taste for show, a state of peace, the political constitution, and the nature of the government, have all equally favoured painting, especially of the historical class, at Rome, at Bologna, at Florence, as well as at Modena. It is owing to the fervid climate of Lower Italy, and the lively and electrical genius of its inhabitants, that the Romans, Florentines, and Bolognese, have a turn for the grand, the

extraordinary, and the heroic — a taste which the numerous statues at Rome have carried towards the supernatural there, especially with the help of those reminiscences of their ancient history that remain to them. At the same time their soil, alaways parched, often ill-cultivated, and covered in some parts with the terrible traces of volcanic remains, joined to the adust temperament, more or less atrabilious, of the inhabitants, has led to carnations dry and embrowned, shadows too dark and cutting; in a word, to bad colouring; while many reasons have combined to fix all the attention of artists upon invention, composition, expression, and design in general.

Corregio, in the more fertile and cooler climate of Lombardy, and the Venetians in their well cultivated environs, saw nature in all the brilliancy and variety of her colouring, and their efforts were directed to the imitation of her. The wealth of individuals at Venice, and the prodigious concourse of strangers of every country which commerce attracted to her, are the cause of that astonishing variety of modern costumes, and of that extraordinary gorgeousness in the dresses, which one remarks in the pictures of that school; while the self-respect of numerous aristocratic Venetians and of the great merchants, have produced among them that multitude of portraits which do honour to the Venetian School. This is the source of their excellent carnations, and probably one of the principal causes which led the painters of that school to make use

of figures taken from nature, rather than ideal ones, in their historical compositions.

The Flemings, again, living in a happy and flourishing country, where nature appears decked out in her most agreeable and most varied colours, have given themselves up to the seductive attractions of hues so full of charms. Their churches, plundered and ravaged by the iconoclasts, offered them an immense void to fill up by their works. It was natural then that their first care should be directed to that part of the historical class which belongs to sacred subjects, and to the ornament of the churches. And smitten as they were with nature for the beauty of her colouring, is it wonderful that they have come to admire corresponding beauty of feature likewise? —that, comparing the fresh tint of the mingling rose and lily, the fine and delicate skin, and the soft and plump proportions of the beautiful Flemish blonds, with the tawny hue, the tight and stretched skin, the hard and dry forms of the brunettes of certain countries, they should have found the first quite as agreeable in the copy as in the original; and that they should have chosen from among them models for their devotional pictures, in which the reality of the personages represented debarred them from introducing figures whose forms did not exist in nature?

The peasantry, too, far from presenting that forbidding aspect which misery and oppression too often give them elsewhere, do there inspire one with feelings of joy and pleasure by their air of

ease and contentment; as is exhibited in the engaging pictures of Teniers in this class of art, which attract as much by the simple gaiety of the subject, as they charm by the cleverness and truth of their execution, and which, for this double merit, amateurs prefer to his works of every other class, although these may be equally well represented. Such were the beneficial effects of the peace which the Belgians enjoyed after the violent shocks sustained by the quiet and paternal government of Albert and Isabella, and so favourable was it to historical painting, by maintaining among them the Catholic religion, until Rubens laid the foundation of his celebrated school! So much did the liberty which the Dutch had just recovered from the Spaniards by unheard of efforts, become fatal among them to the same class of art, the foundations of which they sapped by their resolution to banish their priests, and to substitute a religion that suffers neither pictures nor statues of saints in their churches! From that time all the views of their painters were necessarily turned to the other classes of art, more susceptible of a small form, and therefore more suitable to the privaté houses of the Dutch, which, though neat and commodious, are not sufficiently large for pictures of great size. In these classes, thanks to the perseverance, the patience, and the love of occupation which characterise this industrious nation, they have arrived at a point of perfection not to be equalled in all the other schools, and have supplied the place of that in-

THE PROPERTY OF THE TRANSLATOR.
SMITH'S CATALOGUE No 94.

terest which an historical subject presents, by magical truth, perfect illusion, and precious finish of execution. Imitating the fresh and various tints which nature wears with them, they have attained a colouring which is beyond all eulogium. Their design has become the more correct, because, painting only from the real objects with which they were surrounded, it has been easy for them to procure models ; while it may be said in favour of the subjects they have chosen, that they have been such as the manners, the usages, and the customs of their country demanded.

The reformed religion and the natural character of the Dutchman render him simple and austere in his manners, and in dress, the enemy of show and outward display, and of boisterous scenes and frivolous ostentation. Altogether occupied with business, his utmost ambition is the possession of a character without stain, orderly accounts, and a tranquil conscience. When in town, he seeks only the true enjoyments to be found among his family and friends. In the country, he relaxes in the contemplation of nature, and in rural amusements. Can he then avoid liking pictures, in which he finds represented himself, and all that is agreeable and dear to him? Can he do otherwise than prefer such to historical subjects, which, without truth of execution, without effect, and without illusion, have no merit but that of the design and composition, and in which he in vain seeks for the nature that he is familiar with, and for the objects of his

affections? Those who cry up theatrical fictions, and reproach the painters of this school with lowness in the choice of their subject, ought to recollect that nothing is low or contemptible in nature; that the peasantry, whom they call *maggots*, are their fellow-men; much more interesting than they, because of their usefulness, although clothed in simple garb; and more respectable in the eyes of every considerate observer, inasmuch as they present mankind in a state less corrupted, less disguised, and nearer to nature.

The nature of the soil, a point that has been favourable to the Dutch and Flemish painters, has, on the contrary, been very disadvantageous, so far as regards colouring, to the French; for the city of Paris, the seat of their school, stands upon a plain of gypsum which extends far around it, and which, in the form of plaster, is employed in the construction of the houses. These are, therefore, generally of a white or grey colour, while the chalky dust continually raised by the confluence of people and of carriages, destroys for a great distance round Paris the colours of nature, covering them all with a greyish monotonous tint, and seeming as it were to devour the verdure of vegetation. We need not then be astonished at the feebleness of colouring that is objected to this school; the pupils of which cannot avoid beholding every thing grey, seeing that the air itself, charged with this chalky dust, does not with them appear of the colour of nature.

If the taste of the nation for the productions of

this beautiful art, and the munificent encouragement of sovereigns, and of the great, have multiplied French artists in point of numbers, they have not at the same time been able to overcome the influence which the national character, as light and inconstant as it is full of fire and genius, seems to exercise on its painters. Hence those grand and ingenious compositions, which are not without interest, but which yet have always about them something to except to; hence that design and those expressions, which, while they are neither correct nor strictly true, are yet not without considerable merit; hence that execution, which, without being perfect, is yet by no means to be despised: in short, after the great number of pictures of this school which I have seen, I feel warranted in saying that if, with the exception of Le Sueur, it has produced no painter that is eminent, it has at any rate produced none that can be called absolutely bad.

The astonishingly sudden fall of the German school, which in its infancy promised so much, is owing altogether to the introduction of Lutheranism, which disturbed that country, and banished the Catholic religion from it, at the very time when Albert Durer had attained the height of his fame. The city of Nuremburg, where he lived, adopted the reformed religion in the year 1525, as likewise did that of Basle, where Hans Holbein resided, and the kingdom of Saxony, in which Luca Cranach had his residence. Thus these three artists, who

exhibited a preference for the historical walk, saw but a poor prospect in store for their school, in the expulsion from the convents of the monks, whose zealous devotion afforded the principal resource to painters in that class. The small number of pictures which the religious reformers left in the churches reserved for their own use, and the long and cruel wars which followed the introduction of Lutheranism into Germany, served to complete the discouragement of artists, and decided the fall of that school; which probably might have attained a degree of fame equal to any of the others, if, in place of having set up his easel at Nuremburg, Albert Durer had been fortunate enough to do it at Vienna, the chief seat of Papacy in Germany. The peace which that city enjoyed during the long religious wars in other parts of the empire, would probably have ensured to painting the success to which the soil and climate, the genius and temperament of the nation, and the nature of the government, seem to entitle it. We are authorised to conclude thus much from the brilliant success of many painters, who have sprung up singly in Germany since the fall of the school; amongst whom Dietrici, and John Henry Roos, hold the first place, and have obtained universal approbation for the excellence of their works.

CHAPTER IX.

OF THE CLASSIFICATION OF PICTURES ACCORDING TO THEIR SUBJECT, WITH REMARKS ON THE NATURAL AND IDEAL CLASSES.

Pictures are divided into classes according to the nature of their subject. The different classes may be stated as follows: —

The Historical Class, which includes the sacred, the profane, the allegorical, and the fabulous.
Portraits.
Conversations.
Interiors and Household subjects.
Pot-houses.
Battles.
Landscapes.
Sea pieces.
Architectural subjects.
Still Life.
High-finished Pictures.

The latter, which are confined almost exclusively to the works of some of the best Dutch masters, ought not, properly speaking, to form a class by themselves. But the high prices which they bring have given them an importance with amateurs, and made them be talked of as a class, and as

distinguished from the multitude of other pictures by the superiority of their touch and *empasto*.

A small number of artists, such as Rubens, Benedetto Castiglione, Teniers, and John Baptist Weenix, have been equally distinguished in all the classes. Others have applied themselves only to some of them, and a very great number have confined themselves to but one. In the same manner, the general schools, although they may have furnished some examples in each class, have yet generally shown a marked predilection for some one of them in particular. Thus the Florentine, the Roman, and the Lombard schools attached themselves more particularly to history; the Venetian, French, and German, to history and portrait; the Dutch to all the classes, although but little to the historical. The Flemish alone seems to have succeeded equally in every class.

The classes which beyond all comparison have employed the greatest number of painters are those of history and portrait; notwithstanding of which the number of good historical pictures is very small. Perhaps this may be because of their large size, and of the time required for them, or perhaps because the best Italian artists were more devoted to fresco; but it is chiefly, I think, owing to this, that the historical class presents greater difficulties than any of the others.

With respect to portrait, although incomparably more easy, yet in collections one sees few of that class, which is not in request unless they are by

the hands of the most celebrated masters, and of a truth that is magical and astonishing.

The class in which the smallest number of artists have succeeded is, without doubt, that of sea pieces; for after the class of high-finish, this is the one in which it is most difficult to meet with pictures of the required quality.

The reader will find in Chapter XI. further details concerning these classes. The art of painting extends over the whole of them; but the division of it into classes has become necessary, because, embracing as it does the whole round of nature, the field is too vast for any man to entertain any reasonable hope of succeeding in the whole. Each artist has therefore selected that department which appeared to him the most in accordance with his genius and taste. Nay, many, finding that it was beyond their powers to succeed in the whole of even one class, have had the prudence to confine themselves to a part of it only, in which part they have thereby generally attained the more complete success. Thus, in landscape, several painters, such as Wynants, Decker, Hackaert, and Waterloo, refrain from figures and animals, seeking for these the aid of another pencil. Some, as Van Goyen, Camphuysen, Van der Neer, Cuyp, and Hobbima, have confined themselves to flat scenes. Some, like Berchem, Pynacker, and Both, have preferred mountainous views; others have selected confined spots; and others again have exhibited extensive prospects.

In architectural subjects, some have attached themselves to the modern, as Van der Heyden; others to the Gothic, as old Peter Neefs; and others, like Van Deelen, to both, with equal success. The most of these have not painted the figures in their pictures.

In still life John B. Weenix has exhausted the whole class, to which he has added excellent figures and landscape; and nearly the same may be said of John Van Huysum. William Van Aelst has, to the other parts of this class, added dead animals; while Mignon, De Heem, and Rachel Ruysch, have omitted them. Many other painters in this class have confined themselves to fish, moveable effects, and household utensils.

The historical class is divided into two departments; the one of which, commonly called the natural class, includes history properly so called, and every thing in painting that is not imaginary. The other, which has been called the ideal, takes for its subject the whole field of allegory and fable.* It will be recollected, that, according to

* It seems evident that this division of the subjects of painting is incorrect, or at least incomplete. For though a painter may represent only personages such as we every day see in reality, yet the situation in which he may place them, as for instance, a beautiful effect of accidental light, and the circumstances under which he may exhibit them, such for instance, as a young man engaged in a noble or spirited action, or a young woman in the exercise of an amiable one, (through which situation and circumstances alone they acquire pictorial effect, and recommend themselves to the true connoisseur by calling forth our sympathies with the higher and better feelings,) may be

our definition of a picture, it ought to represent the subject "in the manner in which it is seen, or in which it may be conceived visible in nature." Pictures come therefore to be divided into those which imitate real objects, which must be represented in the manner in which they actually exist in nature, and those which represent imaginary things that have no existence but in the fancy of the artist, which he must represent in the manner in which we imagine they would exist if real. In saying, however, that they have no existence but in the fancy of the artist, I do not at all mean that he is at liberty, in the choice of such subjects, to abandon himself to chance or caprice. The ancients, particularly the Greeks, have left us judicious models for such creations, whether fabulous or allegorical, and these have been adopted by the unanimous voice of posterity. To them the painter ought to have recourse, whenever the subject of his picture is to be found among them. Cæsar Ripa published at Padua, in 1625, a very useful collection of emblematical figures, in his *Iconologia*, which contains a great many examples, and was reprinted in French, with the addition of a second part, at Paris, in 1643. The artist will find there not only emblematical forms for our virtues, vices, affections, passions, the arts, the sciences, the elements, the seasons, and other similar things, all

entirely the produce of the painter's imagination; and are then as much ideal, as if the subject were entirely fabulous. — *Trans.*

personified after the principles of the ancients, but also very sensible precepts which may guide him in giving suitable forms to things of that kind for which antiquity does not furnish a model.

To return from this digression, the above two kinds of pictures, called the natural and the ideal, have been a fruitful source of disputes between the admirers of faithful and simple imitations of nature on the one hand, and the partisans of ideal beauty and sublimity on the other.

As to this ideal beauty, which the latter have always in their mouths, all those that have written of it, from the most remote period of antiquity down to our day, have been unable to give an intelligible definition of it, or to explain to us on what it depends, or in what it consists, notwithstanding their long discourses, filled with words, but void of meaning, and their obscure metaphysical reasoning, which only serve to prove that they do not themselves know what they pretend to teach to others. The learned Watelet, in his Dictionary of the Arts, which is so clear in other respects, becomes unintelligible in the articles on Beauty and the Beautiful, by trying to demonstrate the problem less badly than others have done it; for all that I have been able to extract from his long, obscure, and tiresome reasoning is this, that beauty ought to please; that the hair ought to be golden coloured, long, and curled; that the mouth ought to be neither too large nor too small; and, finally, that Alcina and Olympia, mentioned by

Ariosto in his Orlando Furioso, were two beauties. Was it necessary to employ fifty-five mortal pages, in octavo, and very small print, to tell us only that?

Of all writers on this subject, Professor Camper has treated it with the greatest clearness, in his Dissertation on Physical Beauty, a work accompanied with all the necessary diagrams for the understanding of it, and which I take it upon me to recommend to all artists who are employed on historical subjects. The exclusive partisans of the ideal may there see that we do not know exactly what constitutes physical beauty; that we have not an intuitive feeling of this sort of beauty, like the very distinct one which we have of moral beauty; that a fixed proportion between parts is not the foundation of the beauty of men, nor of animals, any more than of architecture; that what we call beauty depends on mutual agreement and consent, and rests on the authority of a small number of persons; that our considering any thing beautiful is only the result of habit; finally, besides many other equally interesting aphorisms on this matter, which may perhaps render them more circumspect in their assertions regarding ideal beauty, they will find two great truths demonstrated by means of comparative anatomy; the one of which is, that the beauty of the antique heads depends chiefly on the facial line in them making an angle of 100 degrees with the horizontal line; and the other is, that it is certain that such a head is never found in nature! Why then do masters and professors

talk without ceasing of ideal beauty to their pupils, at the risk of driving them stupid by inculcating it as if it rested on the authority of a law, when, so far from being able to establish it upon rules and principles, they are at a loss to make it intelligible to them by any means whatever? They might employ much more usefully the precious time of their youth by confirming them in those parts of the art which are positively ascertained, until practice in seeing and comparing the modern and the antique, based on the indisputable lessons of nature, should teach them by degrees something capable of being understood, and so conduct them, without forcing their natural convictions, to the beautiful and the graceful, as it has previously conducted Corregio and other artists.

I admit, on the one hand, that a student may derive great advantage from the study of the antique statues, from the nobleness, the elegance, and the ease of their forms, their flowing and graceful contours, the poise of their positions, the truth of their attitudes, and the facility of their movements. But, on the other hand, I maintain that, as every one is pleased with the sight of a pretty garden, a lovely country, a fine palace, a beautiful church, country occupations and amusements, the heartiness of the village festival, hunting and fishing, parterres and flowers, trees and fruit, cattle in the meadows, harvests on the plains, hills and forests, fountains and streams, the sea and its impetuous billows, — in a word, with the number-

less wonders of nature, presenting to us as they do a round of amusement, enjoyment, and variety, without which life would be monotonous and insipid, and which delight the eye, charm the heart and mind, dissipate weariness, calm our chagrin, and lend a comfort to our existence; so it is worse than mere assurance to treat as *insignificant trifles* the works of an expert painter, who renews our pleasures by representing all those with magical truth, and with a skill that cannot but be difficult of acquirement, since so few artists have attained perfection in it.

The ancient Greeks and Romans admired this kind of pictures no less than we, and paid for them frequently more than for historical compositions. Not only do they predominate amongst those which have been found in the ruins of Herculaneum, but it is notorious also, that the most celebrated painters amongst the Greeks, such as Zeuxis and Parrhasius, gloried in their success in the representation of inanimate objects. Nay, more, in speaking of Pyreicus, Pliny bears direct testimony to the fact, when he states, "that few artists deserve to be preferred to him; that he painted, in small, barbers' and shoemakers' stalls, asses, beans, and such things." He adds, "that his works gave the greatest delight, that he obtained larger prices for them than many others for noble and great productions, and that he was by no means degraded by choosing such common subjects, since he acquired a great name notwithstanding."

CHAPTER X.

ON THE CAUSES OF THE SUPERIORITY OF THE PICTURES OF THE SIXTEENTH AND SEVENTEENTH CENTURIES OVER THOSE OF THE PAST CENTURY.

It is painful to be obliged to admit the decline of art since the sixteenth and seventeenth centuries, and our inability to restore it to the same pitch of perfection to which it had then attained. There have recently, it is true, been many distinguished exceptions among us to the generality of this remark, of whom I have much pleasure in mentioning particularly M. Ommeganck of Antwerp, in the class of animals; M. Simon Denis, in landscape; and M. Van Spaendonck, Professor in the Garden of Plants at Paris, in fruits, flowers, and similar subjects, all of whom have carried their art to a very high degree of perfection; but, generally speaking, the productions of the past century are far from equalling the immortal works of the ancient masters in truth of imitation, magical illusion, and power of effect.

I have heard it said by some modern painters that the slow action of time alone has given to the ancient pictures this force and illusion, and that their own will not fail to become more beautiful every year, and will, in the end, altogether equal the perfection of their predecessors; to which they

add the trite remark, that a painter must be dead before his works come into request. But others, more sincere, have admitted to me without hesitation our incapacity to equal the ancients; these, however, alleging at the same time as the cause, the loss of the colours which they had used. From the researches, however, which I have made into the subject, I am satisfied that the decided and continued inferiority of the moderns in their original pictures arises from their wanting aptness or practice in seeing and conceiving. For I find a great number of successful copies made after the works of the ancients by painters who out of their own head produce only things worthy of contempt. I conclude, therefore, that the art of imitating nature is not yet lost, but that we require her to be accommodated to our weakness by a copy previously made from her.

Carrying my researches still farther, I have become satisfied that the deterioration is by no means to be attributed to the loss of the colours employed by the ancients; that these never made a secret of the colours used by them; and that the best Venetian colourists, such as Giorgione and Titian, neither made theirs themselves nor brought them from afar, but bought them uniformly in the shops at Venice. I am further satisfied that the prevailing fault among the moderns has been the painting from habit, without consulting nature, as they ought, in order to imitate her colours. Accordingly, I have observed that, in general, painters of portraits and

of still life, being obliged to paint only from nature, succeed better than all the other classes of modern artists.

Finally, having compared for a long time the practice of the ancients with that of the moderns, and the works of the one with those of the other, trying both on every occasion by the picture of natural objects retained in my mind, I have become by degrees perfectly convinced, that ignorance of colouring has been the chief cause, not to say the only one, which has placed the artists of the eighteenth century so much beneath those of the two preceding ones.

Having come to this conclusion, I was led, with the view of making it useful, to inquire into the cause why the ancients attached so much importance to colouring, and why the moderns evince so much indifference to it; for I could not bring myself to attribute the superiority of the first, as is pretty generally done, to the physical influence of the age in which they had the happiness to live. Such a manner of accounting for it is the more monstrous in my opinion, because it would establish (on a ground that would be inevitable) the inferiority and the hopelessness of the moderns, at the same time that it furnished their excuse, and because it would tend to fix the art for a long period in the state of mediocrity in which it now is.

What *first* struck me in my research into the different estimate put by the ancients and moderns on colouring was this, that since the period when

aërial perspective became known, no painter, of whatever school, among the ancients, except those who adopted the Roman taste, had a colouring that was absolutely bad; and I have looked in vain for a picture painted during that period which was altogether destitute of merit in this quality.

I observed, in the *second place*, that in point of fact the fashion of going to Italy was as prevalent amongst the ancient as amongst modern painters; but with this remarkable difference, that most of the latter hasten thither to learn their art, ere the first principles of it have had time to strike root in them; while the first did not generally go there until after they were matured in the theory and the practice of it, and did not arrive in Italy until they had already acquired a reputation. The consequence of a course so different is, that the moderns, arriving in Rome after having passed through Italy as speedily as possible, receive and appropriate all the principles and ideas that are inculcated there; and these have the greater effect upon them, because they have not the means of comparison which they ought previously to have derived from experience and observation. Whereas the ancients, confirmed before going there in the principles of the art by practice and the constant study of nature, could not be misled, judged all impartially, and retained only that which was advantageous to them.

It is true, I must admit, that Poussin and Claude

Lorrain were exceptions to this latter course of procedure. Poussin did not go to Italy until he was thirty years of age, up to which time he had learned no good under the masters that he had in France; but he had filled his mind with studies made privately through the impulse of his own taste, from casts and engravings of the works of Raphael and Julio Romano. When he reached Italy, he applied himself anew to the principles of the art. At first he studied Titian; and accordingly his pictures of that period, that is, his earliest, are much better coloured than his subsequent works. For, afterwards, carried away by the expressions of Domenichino, whose school he frequented, and by the antique statues, he neglected colouring, fearing that he should not be able to do justice to it at the same time with these other parts of the art, of which he had become so enthusiastic, that one might tell from his works every statue that has served him for a model. By such injudicious conduct, he became as bad a colourist as he was a great and learned designer. I need go no farther than the Louvre for sufficient proofs in support of my opinion, to say nothing of other exceptions that may be made to his figures, which have too much feeling of the marble, too great an uniformity in the airs of the head and in the expressions, and too little contrast in their positions, while the folds of the draperies are too numerous.

Claude Lorrain, again, attained the high pitch of fame to which he has risen, by pursuing a course

altogether opposed to that of Poussin; for, thanks to his happy stars, finding no employment at Rome as a confectioner, in which capacity he had arrived there, he entered the service of Augustino Tassi, a good landscape painter of that time. Here, opportunity, and his natural taste, led him to try his pencil in that line, and his genius taught him to adopt nature for his only guide, who repaid him well for the wisdom of his choice; for to that we owe those marvellous works to which the greatest connoisseurs continue to render the just tribute of their admiration. His performances give a very high idea of his powers, yet in some of them he seems to have worked from habit, and without consulting nature, and these may be blamed for an intolerable degree of blackness; nor are they faultless in the aërial perspective and the local colours of distant objects, nor in the clouds, which are sometimes woolly to a ridiculous degree. The Gallery of the Louvre furnishes plenty of examples of these different defects.

The last and most important point which has occurred to me during my observations in regard to the decline of painting is, that the good colouring found amongst the ancients may itself have been the innocent cause of its loss. For having become so common a quality among painters, they may have thought that they could no longer be distinguished by it from the crowd; and while seeking, in consequence, some other means of being so, they have come by degrees to neglect colouring in pro-

portion as they have directed their attention to the other qualities upon which they hope to found new claims to notice. Thus situate, it was natural that the eminent merit of Raphael, and of his followers, in design and its parts, should determine their choice towards these, and that the honours and rewards which popes, cardinals, and all the great, had heaped upon this wonderful man, so worthy of being entitled the Prince of Designers, should have increased the attraction.

The resolution, once taken, of distinguishing themselves from the crowd by following the same road which had conducted Raphael to the highest pinnacle of fame, all their views have been necessarily turned towards design, the airs of the heads, the expressions and attitudes, and their attention has been in an equal degree diverted from colouring and its parts. Example, always contagious, has drawn after it the greater number of artists; until finally, by running after Raphael, whose eminent qualities they have never been able to reach, they have ended by losing even the colouring to which they had attained, and the loss of that has completed the fall of the art.

You, O Rome, and your antiques, are, in my eyes, the cause of this fall, so little honourable to modern art! You alone enable me to solve a problem which has long been the wonder and the regret of all Europe! You alone present to me the true reading of this strange enigma! The antique and design! design and the antique!

These are all that are seen, heard of, and commended, all that is taught and learned in you! In you, every one, small or great, ignorant or learned, talks of them, and busies himself about them from morning till night; nor can the young artist escape being smitten with the enthusiasm for them with which your whole people are inflated. Can we, then, be astonished, that those who have sojourned for a time within your walls should return with heads stuffed only with design and the antique, your dangerous counsels having sealed their eyes to the value of all the other parts of painting?

CHAPTER XI.

OF THE DIFFERENT MANNERS OF THE MASTERS.

The word *manner* has two significations very different from each other. In one sense it means a peculiarity of habit, and implies a reproach against the painter. In the other, it affords the means of knowing the author of a work, and the school to which it belongs. In this last sense the manner of a master is nothing but his particular way of choosing, imagining, and representing the subject of his pictures. It includes what are called his style and handling; that is, the *ideal* part, and the *mechanical* part, which give their character to his works in the eyes of those who have bestowed upon them sufficient attention to become familiar with them; just as the choice of the matter, the fashion of the language, the turn of the phrases, and even the orthography and the formation of the letters, give such a peculiarity of character to a writer, that, if any production of his, in his own handwriting, although unsigned, should fall into the hands of one who had seen many others of his performances, the author would stand disclosed to such a person at once, without the necessity of having him named. The mechanical part especially becomes in painting, just as in writing, the most cer-

tain means of recognising the author, and the least liable to error. For although both may vary at pleasure the nature of their subjects, the one cannot in like manner alter his style, his orthography, and especially his handwriting; nor can the other change his colouring, his *empasto*, and his touch. In either case these are the result of habit, of which we cannot divest ourselves when we would. Although a knowledge of the habit thus contracted by each master be one of the most certain means of recognising his works, it is not the less true that amateurs of little experience, and even those considerably advanced in connoisseurship, may sometimes confound the work of a skilful pupil with that of his master, when the pupil has imitated the manner of the latter in the composition, the airs of the heads, the design, and even in the colour, and to a certain extent the *empasto* and the touch. Nevertheless, there is a certain something which pertains to the peculiar genius of every master, which is always missed in the works of his imitators, for the mental constitution is incommunicable! But unfortunately the knowledge of this is so difficult of acquirement, that to possess it is the privilege of accomplished connoisseurs only. Those who cannot flatter themselves with being such, will do well to betake themselves to the resource, generally a sure one, which the mechanical part holds out to them, and the study of which I cannot too much recommend to amateurs.

Thus the touch of young Teniers, light, decisive,

and full of spirit, betrays always to the eyes of the true connoisseur the pencil of this skilful Proteus, however expertly he may imitate the styles of all the renowned masters in every known class of subject. Thus also the clear, learned, smooth, and full touch of Dietrici, joined to his judicious glazings, cause his rare talent to be always recognisable, although he may have infinitely varied his manner according to his subject, from the humble Charlatan of the Village to the sublime Communion of St. Jerome, and notwithstanding that he may have altered his handling from the dashing style of his Calisto to the exquisitely precious finish of his Flight into Egypt.

It must not be supposed, however, that every master had but one and the same manner. For, not to speak of the varieties of manners which many of them have adopted in the course of their career, from taste or caprice, or for their advantage, it is evident that all of them have necessarily had a beginning, and an advanced stage of improvement; and those of them who have lived long enough have had their decline also. Of this last the renowned Titian, among others, afforded a sad example towards the end of his life, when he used to daub his best works anew with red paint, because he thought the colour too feeble. But happily his pupils had the address to prevent the fatal effects of his foolishness, by making up his colours with water only, or with an oil that was not of a drying nature.

We see, then, that different manners may be observed in the works of every master at the different periods of his life.

Thus, as soon as a young scholar has learned something of colours, he sets himself to copy the works of his master. The least success in this, although altogether mechanical, surprises and charms him so much, that he becomes eager to try a flight with his own proper wings. Now, then, we have him trying his hand upon a picture, in which he alone finds any merit, but which, however bad, serves as an inducement to him to multiply his attempts, until at length, by degrees, the counsel of his master, and the lessons of experience, discover to him their worthlessness, and cure him of the most glaring of his faults. His manner during this period cannot be otherwise than puerile in the style, and timid in the execution; and his productions cannot announce the master, unless he have the folly to sign these works of his boyhood; an example of which, however, in the case of Berchem, has been mentioned in my fourteenth chapter.

Being once brought back from his wanderings, his faults corrected, and himself confirmed in the principles of the art, our student, for fear of a relapse, will not fail to follow as nearly as possible in the footsteps of his master, whom he will now more than ever look upon as a good model to imitate. Thus the manner which he will next adopt will reflect very much of his master's; nor indeed will it change, until, left to himself, he create

a new one, from the study of nature and the works of other great artists. But, if his master be one of that class, it is rarely that the scholar does not preserve throughout his life traces of his manner in a greater or less degree, except he be himself one of those extraordinary and creative geniuses who, incapable of long bearing the yoke of another, cannot be otherwise than original in all they do.

Having at length formed a manner for himself, the painter commences the period of his greatest vigour, which continues until he arrives at the height of his proficiency, and as long as his interest and self-esteem sustain his zeal for the study of nature. But if dazzled by praises, and puffed up with the idea of his reputation, he imagine that he may be excused for the future from consulting nature, and fancy, through the dictates of indolence or presumption, that he is able to paint without any other guide than his acquired ideas and his imagination, he will infallibly fall into a mannered style, which is correctly denominated *habit.** From that time his style and handling, from being good and natural as they were before, and appropriate to different objects, and to the appearance these present in nature, who is herself always copious and varied, and always without *mannerism*,

* *Pratique.* — Pictures painted from habit are called *tableaux de pratique,* in contradistinction to *tableaux de choix,* select pictures on which the artist has exercised his mind and powers. — *Translator.*

will become uniform and *mannered* in the sense in which that word is a reproach to every picture.

Many other causes have led very great artists to alter their manner from good to bad, and from a natural and careful to an expeditious and negligent one. Thus Cavedone, from being a painter superior even to the Caracci as he was, became worse than a sign-painter, after his mind was prostrated by grief on account of his wife being accused of sorcery. Thus also Luco Giordano, in obeying the ceaseless desire of his father to make haste; Berchem, in order to allay the clamours of his shrewish wife; Van Dyck, to support his extravagance in England; Guido, to supply his passion for play; Rembrandt, from avarice; Jan Steen, from debauchery and intemperance; and Tintoretto, in order to satiate his extraordinary appetite and zeal for work, had all the misfortune to fall into a manner hasty and negligent, which has rendered their pictures of *habit* inferior to their other works. In like manner, also, Annibal Caracci often fell into a grey tone from imitating Corregio, although unable to equal him; John Van Huysum, in order to satisfy the wishes of ignorant persons, came at length to paint his flowers on grounds of pale green, and sometimes even entirely of white; Guido, in order to comply with the demands of Cardinal Borghese, and with the prevailing taste, imitated the intolerable blackness of Carravagio; and to conclude, these two immortal princes in the art, Raphael and Rubens themselves, especially the last,

have in no small degree violated that stern truth which their sublime talents ought to have inspired, when, in order to supply the demand for their works beyond what they could satisfy, they intrusted their reputation to the pencils of scholars.

It is not meant to be inferred that all the intermediate manners, from the rough and hasty one of Rembrandt and of Tintoretto, to the caressed one of Van Dyck, and these, preciously finished, of Mieris and Gerard Dow, may not produce good pictures, provided they imitate nature. But as good works are esteemed in proportion as they approach perfection, the true connoisseur cannot see but with regret that many good masters have so lost sight of their reputation at certain periods of their life, that they can scarcely be discovered in their works of that period. This is a confirmation of the maxim I have so often repeated, *that it is necessary to judge of a picture by what it is, not by the name it bears.*

However agreeable and useful may be the knowledge of the different manners of the masters, the subject presents so many difficulties, and requires so much experience, that more than one amateur has given up the idea of attaining it, and betaken himself to the above sure and easy maxim in his acquisition of pictures. For however great may be the desire of some to attain to this knowledge, they may find themselves unable, not only because the works of those who are good enough to deserve their attention are become so rare that they find

a difficulty in obtaining opportunities of studying them, but likewise because it is not given to every one to possess an eye sufficiently true to discover, and a memory good enough to retain, all the peculiarities which characterise the manner of each master. Those, however, who attach much importance to a knowledge of the masters, (a desirable accomplishment, certainly, for an amateur,) but who yet find the acquirement of it somewhat too difficult on account of the infinite varieties of touch, may limit themselves to some one or other of the most constant and most characteristic marks of each artist, which may be sufficient in case of need, to enable them to distinguish his manner. In order to facilitate the adoption of this method, I have subjoined some examples from the works of such of the Flemish, Dutch, and German masters in the different classes of subjects as are the most in request, and fetch the highest prices.

Historical.

Rubens is distinguished by a colouring, brilliant, grand, and of the most striking effect; by a magical clear-obscure; by a design, noble and learned, though not founded upon antique forms; by a composition, great, majestic, full of fire and genius; by admirable handling, made with a single stroke; by a touch, firm, distinct, and little blended, which delineates the object in the painting of it; and, finally, by the intelligence with which he has made

use of parts of the ground or of the priming, by leaving them scarcely covered wherever he has seen occasion for it, as is often the case in his pictures, and especially in those on panel, which are always thinner in the layer of paint than those on canvass, when they are truly from his hand. The reason of this will be found stated in the second chapter, under the article *Empasto*.

Van Dyck, in his best manner, is remarkable for a touch very neat, well blended, smooth, and caressed; for the delicacy of his tints, the dignity of his design, admirable hands, draperies correct, light, and inimitable; in a word, for uniting so many perfections in his select pictures (*tableaux de choix*), that the Marquis of Argens, in his *Critical Reflections on the Schools of Painting*, declares, that, without excepting even Raphael and Rubens, he thinks there is no painter worthy to be compared to Van Dyck, whom he calls the best painter in the world.

Rembrandt is known by a design very indifferent; a tone always warm; a variety of colours in the flesh parts, applied the one over the other with a seeming irregularity which baffles all attempt to discover the order and the process; by an affectation, besides, of much *empasto* in the whites and light parts; and in the hair, especially the beard, by strokes drawn as if with the handle of the brush or pencil; by the hands being as careless, as the heads are often very much the reverse; and, finally, by a remarkable knowledge of the clear-

obscure, and by a very learned graduation of the tints of the foreground, but which on the other hand he has so neglected in the more remote parts of many of his pictures, that the result is a general tone, yellow or reddish, too uniform, and evidently factitious. In many of his works, likewise, the ground is too black, from the light which he casts upon the prominent parts being too much confined, in order to give effect.

Lairesse may be known by a style more poetical, and more ideal than the other painters of his school; by compositions rich and agreeable; by a graceful design and movements that are pleasing, but in which one could desire greater variety; by his great knowledge of costume, of architecture, of heathen and bacchanalian rites; by erudite and ingenious allegories; by draperies very well arranged; by a general tone of colour that is quiet and tranquil; and by a touch, rather flat than fat, but agreeable, and very easy.

Poelemburg is remarkable for a manner sweet and light; for a general tone approaching to that of the lees of wine, and more agreeable than rigorously true; by figures rather long in their proportions, but without being slim, and always very attractive; and by a perfection in his draperies, and a neatness in his touch, which distinguish him from all his followers.

Albert Durer, by a finish as precious and smooth as that of Mieris and Gerard Dow; by brilliant colouring; by ingenious compositions; by a

design, true and correct, but for the most part dry and stiff; and by total ignorance of aërial perspective.

Hans Holbein, by almost the same good and bad qualities as Albert Durer, except that his flesh is less lively, and that the hair is as fine as Leonardo da Vinci's, if not even more so. It is by that, that those beautiful portraits which are his most esteemed works are to be recognised.

THE HIGH-FINISHED CLASS.

Gerard Dow is distinguished by a delicate tone; by a touch full of art, which, in some degree, conceals the labour; by homely figures; and by a perfect understanding of the graduation of light, which is often a little too cold, but which, when it is of sufficient warmth, renders his works truly magical, and enchanting beyond expression.

Francis Mieris the elder is distinguished from Gerard Dow, his master, by a more correct design; by figures more noble, and better selected, and a touch more intelligent and larger, although his figures may be of smaller proportions; by a handling more agreeable and easy, and by fresher and more vigorous colouring. Lairesse, Watelet, Descamps, and other painters, who have written on the art and artists, have in consequence accorded to him a decided preference over Gerard Dow.

Metsu is distinguished from the two preceding by a touch more easy, and larger, sometimes very visible, bold, and full, of which the Dresden Gallery

possesses a beautiful example, sometimes highly blended, careful, and of the most precious finish; in which case his layer of colour is so slight that it appears like air, and made with glazings. For this reason nothing is more dangerous than the cleaning of his pictures; the extreme scarcity of which arises, in part, from many of them having already disappeared under ignorant hands. Metzu was distinguished likewise by very great truth, by figures well selected, well designed, and particularly well relieved; and above all, by the admirable art with which he has represented all sorts of stuffs, and has opposed a colour to itself without an intermediate one, so that two contiguous objects of the same tint detach themselves perfectly from each other, and range themselves each in its place, by some magical process that is but little understood.

Gaspar Netscher, in his best works, is remarkable, beyond any of the three preceding artists, by a touch inimitably smooth; contours excellently vanishing, and by the most true and perfect clear-obscure. He is also, in general, distinguished by a noble and correct design, admirable hands, and great elegance in the attitudes and in the expressions. Lairesse has thought him alone entitled to be proposed as a model to all artists.

Ary de Voys may be known by his excellent design; by a large touch perfectly blended, and by the warmth of the shadows in his carnations. It is only his pictures in his best manner that exhibit a layer of colour, thin, airy, and transparent.

Adrian Van der Werff is remarked for his extraordinary correctness, and the extreme finish and polish of his works; in most of which his colouring is somewhat cold, and has a little too much the look of ivory. But in his best works, which are generally those which he painted before being made chevalier, his colouring is vigorous, and even velvety.

Terburg is known by extremely careful handling; by great correctness, and by his perfect representation of the different sorts of stuffs, especially white satin. In other respects, his figures are common enough, his design having but little of elegance, and his pencil not being over light.*

Slingeland is very good in colouring, particularly in his carnations; but his attitudes are stiff, and without taste; his handling laboured and cold, and he was so patient of toil, in order to arrive at the highest degree of finish, that he has overshot the mark, and fallen into enamel. A small number of his works, however, must be excepted from these strictures, amongst which, are those in the Electoral Gallery at Dresden.

Schalcken's pictures are remarkable for a very engaging finish about them; for a good colour, an easy pencil, a scrupulous imitation of nature, and above all, by his truly unique art in representing the effects of artificial light, which class accord-

* Terburg is in a particular manner remarkable for his absolute truth to nature, from which he never varies, even to embellish with additional grace or beauty. — *Trans.*

ingly, and particularly these little gems, with only half-length figures, are most esteemed.*

Carl de Moor, good in his larger works, particularly excels in his small, by an execution as natural as preciously finished, by correct design, judicious arrangement, and sweet and agreeable colouring.

Eglon Van der Neer, not so great an artist as his father Arnold, or Van Loo, who were both his masters, nor equal to Van der Werff, his pupil, is most remarkable for his precious finish, which causes his works to be sought after, although the too great care which he always bestowed on the accessories often detracts from their union and harmony.

CONVERSATIONS, INTERIORS, AND POT-HOUSES.

I have already mentioned the characteristics of Teniers and Dietrici in this class. I now add to them —

Jan Steen, who is distinguished by the drollery

* Some of Schalcken's pictures have acquired an undue degree of redness in their tone. But others of them are as clear as those of any known master. My friend Mr. Rhind, of Edinburgh, has a small portrait of a Lady by him (half length), probably one of those painted when he was in London, in which the design and costume are peculiarly elegant; the colouring both in the flesh and draperies of the utmost brilliancy, and the *empasto* in the highest degree full, blended and polished, approaching to enamel.

of his subjects, and by the most true and ingeniously simple expression of the feelings of common life.

Gonzales, by a learned and caressed touch, which renders his small figures as life-like and full of character as the large ones of Van Dyck.

The two Ostades, by a perfect understanding of the clear-obscure; by the humbleness of the figures, the heads full of truth and expression, and the hands always neglected.*

Brouwer is known by a tone generally warm, figures less agreeable than those of Teniers, often more vulgar and extravagant, expressions very animated, and a touch large and firm.†

Artists in this class, like all painters of figures, are generally characterised, in a particular manner, by the airs of the heads, which for the most part indicate the different masters.

* Adrian Ostade is farther distinguished by his beautiful effects of light, represented as entering at a window, which is the *point* considered desirable by connoisseurs; by the agreeable variety of outline caused by his figures and other objects as seen against each other, the artistical manner in which the light is carried round the picture, the beauty and delicacy of his colours (always broken in tint), which, reviving throughout the picture in subdued yet clear and harmonious tones, have caused the epithet of flowery to be applied to his works.

The objection of want of finish in the hands is properly applicable to Isaac Ostade only. — *Trans.*

† Brouwer may farther be known by higher finish than Teniers in the still life and other parts, the touch being more blended, and less sharp and decided, and the colouring browner and darker than the mature works of Teniers. — *Trans.*

CLASS OF ANIMALS.

Of all animals, sheep afford the easiest and quickest means of distinguishing the different artists in this class, from the very different character which each has given to them in design and touch, according to the different country from which he has taken his models. Besides this general distinction, every artist has others, which belong to his particular manner. Thus —

Nicholas Berchem is distinguished by lights sharp, and often long and angular.

Albert Cuyp, by lights crisp and golden.

Van der Does, by the lightness of the wool in his pictures.*

Carl du Jardin, by grand effects without great oppositions; by a tone oftener golden than argentine; by a touch large, easy, and natural, and by magical truth, which differs from nature only in size.†

Paul Potter may be known by a touch raised as if embroidered, and by the dryness and sharpness of his contours.

Pynacker, by the great intelligence with which he has seized the passing positions of his animals, and by his crisp lights.

* The pictures of Van der Does have a general tone of pale bluish-green, sometimes approaching to black; and there are some of a reddish hue, like that in the Amsterdam Gallery, but the effect of them all is somewhat heavy.

† Du Jardin has two manners of handling — the one clear, light, broad, and large; the other round, firm, and full.

Henry Roos, of Frankfort, by the perfection of design, and his great knowledge of the anatomy of animals, particularly cows.

Adrian Van den Velde, by a touch easy, learned, and natural.*

John Baptist Weenix, by his universality, and by his sparkling reflections and crisp lights. And, finally, —

Philip Wouvermans, by a design refined and elegant, and by a pencil of the utmost delicacy, although rich, mellow, and full, which softens every thing with admirable art, and without diminishing its force. His tone is often vaporous, argentine, or greyish, sometimes more or less reddish or brown.†

THE CLASS OF LANDSCAPE.

Although in the class of landscape, whether ordinary or pastoral, heroic or historical, Arcadian or ideal, the choice of the view, the composition, the accessories, and those parts which belong to the execution, might each contribute to indicate the author of the work, the amateur will find a

* He is distinguished from Van Bergen, whose works are most generally sold for his, by the lightness of his touch both in his trees and animals, the natural and spirited attitudes of the latter, the appropriateness of his texture, and the superior delicacy and beauty of his landscape ; Van Bergen having a much more solid and heavy *empasto*, particularly in his cattle. The same remarks may apply to Van der Leews, who is also sold for him, and who is generally of a much hotter tone. — *Trans.*

† The reddish brown, and somewhat heavy works, are those of his early period. — *Trans.*

more easy and certain way of ascertaining the masters, by studying thoroughly the style and handling of the skies, and particularly the touch of the *foliage*, which itself may suffice to direct him to them without the risk of error.

SEA PIECES.

William Van den Velde, who is approached by no one in this class, may be known, at the first glance, by a truly magical resemblance to nature, especially in his works of a silvery tone, and not too much crowded with ships, which are most in request amongst amateurs. In his works may be observed, skies clear and sparkling, and clouds which seem to move; great transparency; extreme exactness in the ships and rigging; ropes, some in light and some in shadow; small figures, full of life, and touched with spirit; water, true to nature, whether tranquil or agitated, and sparkling lights.*

Lud. Backhuysen is distinguished by his skies; by his storms and tempests being well disposed; by the waves rising and falling well; by a general tone more or less mannered, often violet coloured; and by a touch, though very beautiful in other respects, yet flat and without truth in his figures, which very much injure his works.†

* It may be remarked, that his figures, which have a great variety of postures, and some of them generally bending double, are each of them placed in one single broad light or shadow. — *Trans.*

† The violet-coloured, or reddish tone, found in some of his works, is that of his decline, and is scarcely a proper average

CLASS OF ARCHITECTURE.

Theodore Van Delen excels all who have painted ancient architecture, by a tone sweet and enchanting; by perfect clear-obscure; by a large manner of handling; by a touch learned and delicate; magical transparency, and an exact imitation of the ravages of time.

Peter Neefs the elder, the most astonishing artist known in Gothic architecture, has very much surpassed his master, Steenwyck, especially in his light church pieces, which are the most esteemed of his works, his manner being less sombre. He has a more perfect knowledge of the graduation of colours, of aërial perspective, and of the clear-obscure; more exact observance of the least details, and a touch much more delicate and firm. His longest lines, as well straight as curved, are not in the least degree raised, and cannot be felt with the finger, as all those of the two Steenwycks may be, as well as those of his son, Peter Neefs, whose inferior works

characteristic of his works. Some of his most esteemed pictures have a very decided yellow tone throughout. But his best pictures are of a fine silvery tone and light, and transparent in the colour; and in these the figures have great beauty, and contribute very much, by their spirit and the fluttering of their garments, to the airiness of the work. I am possessed of one of this last quality, in which the figures, both of the foreground, which are about an inch high, seated, and those on the distant ships, which can only be discerned on close inspection, are of the greatest excellence and liveliness, both in colouring and expression. — *Trans.*

Fuseli complains do injury to the father by being confounded with his.

Van der Heyden, an artist altogether unique in modern architecture, is remarkable for a touch incredibly fine, although firm, easy, and rich at the same time; an enchanting transparency; perfect knowledge of the clear-obscure, and of perspective graduation and harmony in colouring; the most scrupulous observance of the courses of the bricks, the railings, the tiles, and the smallest details whatsoever; and, in fine, by foliage of a delicacy absolutely inimitable, and which has foiled every one that has attempted to copy it, whatever might be the amount of his perseverance.

STILL LIFE.

This class has the peculiarity, that its small productions are generally intended to be viewed near at hand. They are therefore esteemed in proportion as they are of precious finish, and of a truth so magical as to seem as if they would surpass nature herself. These qualities are found combined in the works of so small a number of artists in this class, that it would be extremely difficult to characterise them by this means. In order to distinguish them, however, we can have recourse to the difference of subject to be found among them, and to the difference in the general tone of their colouring, and in their manner of arranging and grouping their objects. Besides, the most distin-

guished among them, such as Van Aelst, De Heem, Van Huysum, Mignon, Rachel Ruysch, and Weenix, have signed the greater number of their works.

These examples will be sufficient to guide the young amateur to the method he ought to follow, in order to store up the most striking characteristics of manner in the different masters. The nature of my work does not permit me to do more than give a sort of general view of them, for the direction of amateurs in this matter; the extent of which is such, that to exhaust it by giving a complete analysis of the characteristics of all the old masters, would require many volumes.

I have said at the commencement of this chapter, that the word *manner* has two significations very different from each other. The one of which I have hitherto spoken relates to the style and handling made use of by the painter in order to imitate nature. I have now to speak of the other meaning of the word, by which a reproach is always meant to be conveyed. It implies, that in place of being a faithful imitator of nature, he only apes her by representing her under assumed and false aspects; repeating himself always in his compositions, colours, airs of the heads, characters, expressions, and attitudes; having but one touch for the texture of every object, and often uniting to these other faults one more forbidding than them all, viz. a general tone of colouring false to nature. It will be seen from what I have said, that a painter will be more or less *mannered*, according as he

exhibits a greater number of these defects, and according to the degree of observation which these attract. This remark is not unimportant; for the number of good artists to whose works a certain degree of mannerism in one part or other may be objected, is so considerable, that if we were to act rigorously in this matter there would remain very few masters, particularly among the Italians, who should be entirely free from this reproach. Although the true connoisseur cannot behold with satisfaction any degree of mannerism in a work of art, yet he willingly makes allowance whenever the actual beauties and merits sufficiently redeem that fault; and he can in such a case only feel regret that the imperfection, although often very slight, should diminish the intrinsic merit of the piece. But when the mannerism becomes startling, whether because of its being too obtrusive or too generally diffused, or because of its existing in some prominent part, such as the design, the ordinance, the general tone of colour, or the touch, then it renders the picture insupportable to every eye that has become refined by practice; and the real merit possessed by the picture in other parts cannot save it from the condemnation, as a whole, which must be pronounced against it by every impartial connoisseur, who, without enthusiasm or prejudice, desires to think of it with fairness and firmness. Of the nature just described are those works so common amongst the Italians, which are forbiddingly black in their grounds and shadows, and which a con-

noisseur can look upon in no other light than as beautiful designs and arrangements spoiled by abominable colouring. Such also are those of a red general tone; those which are called *meally;* those of Luco Kranach with green grounds; those which are called *syruppy;* those of the two brothers Brill, in which every thing is green; those in which the colours are raw, cold, or monotonous; those in the bad manner of Breemberg*, which, in place of being silvery, are grey or brown. Such also are the Views of the Rhine, by Herman Sachtleven, and the two Griffiers, which seem all cast in one mould in respect of the subject and the manner of representing it; and such also are the works of other masters who merit the same reproach; the continued sight of whose works cannot fail at length to become displeasing to every amateur, however agreeable he may find them at first. Such also are the works of those painters who, like Van der Kabel, have the affectation of a touch that is *all of a piece.* Such likewise are the compositions that are symmetrical, *i. e.* in the shape of chapels, or in any other shape; figures that are all brothers and sisters; those which are nothing but statues, and of which the forms or the draperies feel too much of the marble from their stiffness or their colour; and, finally, all those which have the defect, too common amongst certain painters of history in the

* The name given is Bartolomé, which can scarcely mean Frà Bartolomeo, although the author designates him by the same name. — *Trans.*

present day, of resembling the figures on Etruscan vases, and all whose actions, positions, and attitudes are nothing but the cold and servile reminiscences of academical *postures*, often far from natural, but with which professors cram the heads of their pupils during a wearisome course of many consecutive years.

All that I have just said tends to prove that a painter only becomes mannered by ceasing to adhere to nature, and, consequently, that it is she that is the most infallible guide of artists — a truth which I have missed no opportunity of repeating in the course of this work. In the same spirit, Diderot has said, that "he cannot be mannered, either in design or in colouring, who imitates nature scrupulously, and that mannerism comes of the master, of the academy, of the school, and of the antique!"

CHAPTER XII.

ON THE SIGNATURES OF THE MASTERS.

It is surprising that no one has yet given to the public a collection of the signatures of the masters.* Such a work could not fail of being agreeable to amateurs, while, at the same time, it would be useful, by affording an additional means of exposing spurious signatures. The difficulties, which I am aware any person undertaking such a work would have to encounter, would, yet, I think, not be insurmountable, if connoisseurs of pictures were as communicative as the admirers of engravings. He in whom are combined sufficient patience and perseverance to make the innumerable investigations, which such a work will require, will render a very useful service to the public ; but he will require to be on his guard against misleading them by

* There has been a very erudite work published at Munich, by MM. Brulliots, in three vols., the last edition of which is so late as 1832—1834, and which contains the monogrammes, contracted signatures, and hieroglyphics used by painters, as well as those by engravers. There is also a similar work in one vol., in the German language, by Heller, called Monogrammen-Lexicon, published at Hamburg in 1831, but which is very little more than an extract applicable to painters only, from the Brulliots' work, and in both, the amateur will be disappointed to find that there are scarcely any of the *full signatures* of the masters most in request among us. — *Trans.*

founding too general conclusions upon the small number of facts that he will meet with. Until some one shall lay before us the fruit of his researches, I feel it incumbent on me to communicate to the public such general observations, relative to this subject, as my travels have enabled me to make on a pretty considerable number of the painters that are most famed.

In the first place I would remark, that, amongst the best ancient artists, there are a great many who have never signed their works. Among the Italians, especially, the greatest number are in this situation, which often renders a decision as to the master of works which may have great excellence, a very difficult undertaking. The following are the principal Italian masters whose signatures I have not found, or at least scarcely found, on any picture of theirs which I have seen.

Baroccio, Frà Bartolomeo, Benedetto, Paris Bordon, Caravagio, Cignani, Corregio, Pietro da Cortona, Domenichino, Francesco Furini, Giordano, Giorgione, Guercino, Guido, Julio de Romano, Carlo Maratto, Orbetto, Old Palma, Parmegiano, Pésarese, Pordenone, Raphael, Andrea Sacchi, Andrea del Sarto, Sassoferrato, Schidone, Spagnoletto, Bernardo Strozzi, Tintoretto, Trevisane, Francesco Vanni, Paul Veronese, Leonardo da Vinci, and the two Zucceros.

I am aware that while many of these masters, such as Guido, Old Palma, and Paul Veronese, appear never to have signed their works, some of them,

such as Baroccio, Paris Bordon, the Caracci, Guercino, Andrea del Sarto, and Tintoretto, have signed a few of their principal performances. But I do not think this a sufficient reason for classing them with those masters whom I state as usually signing, and whose signatures are almost always found on their works, such as Titian, who signed in different manners, and who, after being made chevalier of the empire, by Charles the Fifth, was pleased to announce his degree in letters sufficiently distinct, along with his name and often the year, on those works in which he thought he had been the most successful.

The following, among others, are the masters who have signed part of their works, some of them even the whole, either in full or with initials, or monograms, or hieroglyphics: — Bassano, Pompeio Battoni, Marco Baxaiti, Bellini, Guido Cagnacci, Vincent Catena, Scipio Compagno, Contarini, Dosso, Empoli, Francesco Francia, Garofalo, Gentileschi, Philippo Lauri, Luigi, and Young Palma.

I limit myself to the preceding notice of Italian painters, because I have not seen examples enough of the works of the rest of them to authorise me to come to any general conclusion concerning their practice in this matter.

Following the example of the majority of the Italians, the most of the Flemish historical painters have refrained from signing their works. I need only mention Rubens and Van Dyck, of whom the first, to a certainty, signed no picture after his

journey to Italy. If, therefore, there exists any picture of his bearing his indisputable signature, it can only be an early production in the style of his master, Otto Venius. As to Van Dyck, according to general opinion, he has signed only four or five of his works, by way of distinguishing them. The two principal of these are his Marriage of Saint Catharine, the admirable chief work of this great man, which forms part of my collection; and the Christ on the Cross, which served as a monument for his father, both of which bear his authentic signature in full, in Roman letters, well enough formed, except that the Y has the tail much too thick. The form of these signatures of undoubted originality has always thrown suspicion upon a small number of others, in which the name of Van Dyck is found in letters made with care, on certain pictures that have been attributed to him.

Many other painters of common life, in Flanders, Holland, and Germany, have not signed their works, at least I have never met with their signatures on any that I have seen. Among these are Wildens, who often painted the landscape part of Rubens' pictures, and many other good landscape painters; Adam Elsheimer; and, above all, Peter Neefs the elder, whose pictures may, by this means, joined to their very great superiority, be distinguished from those of his son of the same name, whose pictures are signed, and are of the same class with those of the father.

The greater number of artists, however, in all these three schools have been more or less in the practice of signing their works. Amongst those who have been most constantly in the habit of doing so are the following, whose pictures I have never met with without a signature.

William Van Aelst, who signed in full, with letters very well formed.

Henry Aldegraf signed with a monogram, in Roman letters.

Ludovic Backhuysen, who signed in a great many ways, but always in letters which showed, by their excellence, that he had learned the art of writing.*

Henry Van Balen, in Roman letters.

Job and Gerard Berckheyden, generally in full, in Roman letters.

Brekelenkamp, with initials, or in full, in Roman letters.

John Brueghel, always in full, in Roman letters.

Camphuysen, in full, with common letters.

Luca Kranach, with a serpent winged and crowned, and holding a ring in its mouth.

Albert Cuyp, in full, or with initials, in common letters.

Van Delen, in full, with Roman letters.

Denner, in full, ordinary letters.

Gerard Dou, in full, in Roman letters.

* These specimens of penmanship are found on his early pictures. In his latter works he very commonly signed with his initials (L. B.), and often added the first syllable of his surname. — *Trans.*

Albert Durer, with a monogram, in Roman letters.

Everdingen, in full, or with initials; Roman letters.

De Heem, in full, or with initials; ordinary letters.

Hoogstraeten, with a monogram, in Roman letters.

John Van Huysum, in full, with ordinary letters.

Van Kessel, in full, or with initials; Roman capitals.

Gerard Lairesse, generally by two Roman initials.

Lucas Van Leyden, by a monogram.

Francis Mieris, older and younger, and William Mieris, all in full, in very beautiful letters; very rarely by initials.

Carl Demoor, in full, with ordinary letters.

Peter Neefs, the son, in full, and generally in Roman letters.

Arnold Van der Neer, by a monogram, in Roman letters.

Cornelius Poelemberg, by two Roman initials.

Paul Potter, generally in full, with common letters.

John Henry Roos, always in full, with common capitals, and the year.

Rachel Ruysch, in full, in ordinary letters.*

Theodore Valkenburg, in full, in very beautiful common letters.

* And with the dates she sometimes also added the year of her age, as if she took pride in the possession of her faculties in her later years, which reached to 86. I have a small specimen dated, Æ. 78.

David Vinckenbooms, always by a goldfinch, (in Flemish, *Vinck*,) upon a tree (in Flemish, *Boom*).

John Baptist Weenix, almost always in full, with ordinary letters.

Adrian Van der Werff, always in full, either in ordinary letters or in Roman, made very carefully, with light and shade.

Philip Wouvermans, almost always by a monogram of ordinary letters differently combined.

The following is a list of those masters whose works I have met with, sometimes signed and sometimes not, for which I have been able to discover no sufficient reason, founded on any difference in the quality of their works. The signature, or the want of it, appears to me to have been owing only to chance or to caprice; but may perhaps arise from a different practice at the different periods of the artist's career, or to comply with the request of those for whom the pictures were painted.

John Asselyn, called Crabetje.

Cornelius Bega.

Nicolas Berchem. When this excellent master has signed, he has done it for the most part in full, and in very beautiful letters*; at other times by monograms, equally well formed, and made by the combination of B with C,

* More generally, the surname only is in full. — *Trans.*

or with N, which latter are the initials of *Claas* and *Nicolaas*, different pronunciations of his Christian name in Holland.

Theodore Van Berghen.

John and Andrew Both.

Bartholomew Breemberg.

Philip de Champaigne, not *Champagne*, as one sees it always written.

Christian William Ernest Dietrich, called Dietrici, when he has signed, has done it in a great many different ways, either in monograms or in full; he puts a Y at the end of his name.

A. Duck, misnamed Le Duc.

Govard Flinck.

Francis Floris.

N. Van Gelder.

Gonzales Coques, called the Little Van Dyck.

John Van Goyen.

John Hackaert.

Nicolas de Helt, called Stockade.

Egbert Hemskerk, father and son.

Gerard Van Harpe, a very excellent painter, and pupil of Rubens. He remained long unknown, from the rarity of his signatures.

William and Jacob de Heusch.

John Van der Heyden, whose inimitable works have no need of a signature.

John Minderhout Hobbima.

Hans Holbein.

Melchior Hondecoeter.

John Hughtenburg.

Carl De Jardin, who, when he signed, generally did it in full, with Roman letters, coarsely and ill formed.

John Lingelbach.

Peter Van Lint.

James Van Loo.

Gabriel Metsu, whose signatures are in full, and in ill-formed ordinary letters, very rarely in Roman letters, but always with an *s* in place of a *z*.

Theobald Michau.

Abraham Mignon.

Frederick Moucheron and Isaac Moucheron.

Gaspar Netscher. This wonderful artist has very seldom signed.

Adrian and Isaac Ostade have more often signed than not; sometimes with initials, but generally in full.

Egbert Van der Poel.

Adam Pynacker, whose signatures are generally in full, in common, ill-formed letters.

Peter Quaast.

John Erasmus Quellinus.

Paul Rembrandt, who, when he signed, did it in full, in ordinary letters, rarely with initials, but almost always ill-formed, and generally with the year.

Jacob Ruysdael.*

* Generally with initials, or the last name in full, in ordinary letters, and with a long *s*. — *Trans.*

Godfrey Schalcken, whose signatures are generally in full, in common letters cutting against the ground; rarely with initials.

Bartholomew Spranger.

David Teniers, the younger, whose signatures are either in monograms or in full, with Roman letters; in either case carelessly. He has signed the most of his works.

Gerard Terburg.

Theodore Van Thulden.

Lucas Van Uden.

Adrian and William Van den Velde.*

Ary de Voys, or De Vois, as I have seen it.†

Simon de Vos, who signed often in full, in Roman letters.

Anthony Waterloo.

John Weenix.

John Wils.

John Wynants.‡

Although the above lists include the names of masters with whose works I am familiar, from having seen a great number of them, I pray the reader not to attach greater importance to them than I do myself, and to look upon them only as the result of numerous observations. I hold my

* Sometimes with initials, and sometimes with the surname in full. — *Trans.*

† I have seen it Voils on an early but authentic picture, not particularly remarkable for expression, and of a heavy *empasto.* — *Trans.*

‡ Very frequently with the surname in full and the date. — *Trans.*

self responsible only for the truth and fidelity with which they have been made, and I am always ready to profit by the discoveries which others may make from the numerous pictures that are unknown to me, although they may be opposed to what I have observed.

But what I am anxious to recommend to the notice of those who inquire into this subject is, not to lose sight of the numerous original signatures, which unskilfulness, or the desire of gain, have altered, or obliterated. Nobody is ignorant that the vile trick of effacing signatures has often plunged into oblivion the memory of many an excellent artist, traces of whom are no longer to be found, except in the works of biographers. These have transmitted to us, along with the just eulogiums of their contemporaries, the names of many painters who have distinguished themselves among illustrious competitors, but whose works are no where to be found at the present day! The Dutch school, so fruitful in excellent artists, offers numerous examples of this, among those pupils whose style and handling approached in some degree to those of painters of eminence. The signatures which bore evidence at once to the authenticity of their works and to their talents, have disappeared under the hands of men who have sacrificed their fame, without remorse, to the demon of cupidity.

From what I have said it may be seen that most signatures are in full, or in initials, very rarely

in monograms; and that the masters who have employed hieroglyphics are very few. They are, *Dosso*, who seems to have intended to unite hieroglyph with monogram, by passing a cross-bone through a D. *Garofalo*, whose name signifies in Italian the *pink*, which flower he has always employed for a signature. *Luca Kranach*, who, as we have said, used a serpent winged, with a crown and ring. And *Vinckenbooms*, who used a goldfinch on a tree, which is the meaning of his name in Flanders.

I may mention, as a singularity among signatures, that I have seen that of Carl Du Jardin indented very deeply on the back of a very singular picture painted by him upon a thin plate of tin. The picture, which represented the Deluge, was remarkable from its having only one figure quite naked, and which formed a great point of light, while the rest of the picture was wrapt in a frightful obscurity of rain and tempest. But though it be possible to find pictures with authentic signatures on the back, I would guard my readers against an error into which many persons have been, and still are, led, by seeing the arms of the town of Antwerp branded with a hot iron on the back of certain old pictures painted on panel, and which they take for the authentic signature of some rare old master, or for an evidence of the value of the work. The truth is, that this mark was used to attest simply the goodness of the panels at the time when Antwerp enjoyed a repu-

tation for making them, and it was intended to maintain their quality by a species of assay like that which is applied to the precious metals.

Although, knowing from experience the importance attached by young amateurs to a signature, I have intentionally extended this article beyond what might have been necessary, I would observe, that if we were considerate enough to esteem a picture only for its true merit, without troubling ourselves about the name which it bears, or, though habit prevent us from doing this, if we would render ourselves at least capable of reading the name of the master in the style and handling of the work, and not in the letters which we may find upon it, signatures would then be very unnecessary.* But so long as true connoisseurs are so rare — so long as from fear of being deceived, we do not dare to praise a picture until we are assured that it is by a master who figures among those that

* Whatever writers may say about indifference to one master more than another, the difference in the marketable value among them, which in some is 300 times what it is in others, must always give importance to the question who is the master of a picture. Besides the established reputation of the great masters is not without foundation, and their names afford a guarantee for the excellence of the work to the young amateur. It will be observed, too, that all esteemed collections are chiefly composed of the works of those masters whose names are in request, and the author's collection shows that he leaned to the same fault, if it be one.

When the name of a master is very evident, from the style and handling of a picture, the picture is said to be "signed all over." — *Trans.*

are much prized — nothing certainly can be more convenient than an original signature well ascertained; for it establishes, without other proof, the authenticity of the picture with those who are accustomed to them. But it is of no use to the amateur whose untaught eye cannot decide whether it is original or counterfeit, unless he shall have recourse to the judgment of another to determine that, or resolve, if the picture be his own, to have the signature proved by spirit of wine, which removes new paint. Should he do this, it ought to be with great circumspection, seeing that this mordant destroys many old colours as well as new; and certain artists have signed their pictures with colours so weak, and of so little body, that even fretting with the finger a little too roughly, in order to raise the varnish, might be sufficient to efface them. It is necessary, then, to be very cautious in such a case, lest a signature truly original should be obliterated by an imprudent trial, and be thereby erroneously held as having been a newly-fabricated one. It thus appears that we should in vain hope to discover in every case the author of a work from the signature upon it.

I now come to the remaining subject to be treated of in this chapter, viz. the material on which a picture is painted; and a few words will enable me to show that as little will that suffice to determine in every case the school to which a work belongs. I beg to premise, however, that a true connoisseur never looks at the back of a picture,

unless, perhaps, to ascertain what state of preservation it is in. But in order to judge what it is, and from what country it comes, the picture itself is the only guide. I have never, therefore, been able to reconcile myself to the singular importance, which they usually attach in Germany to the material on which a picture is painted. There, scarcely has the amateur taken one in hand than he hastens to turn it over and examine it behind; and it is not until after this preamble that, retracing his steps, he finishes where he ought to have begun, that is to say, by looking at the picture! The uselessness of such a practice becomes evident on considering what a number of materials have been used by the artists of all countries indiscriminately for painting upon. Pictures are found painted on paper, pasteboard, vellum, ivory, silk, plates of gold, silver, copper, tin, white iron, glass, china, marble, alabaster both white and coloured, porphyry, agate, jasper, touchstone, and a great many other stones, even those which rank amongst the precious ones; for I have seen small pictures which were painted on garnets; but canvass, wood, and sometimes copper, have been the materials usually employed for pictures of any size.

Amongst the different substances, paper and pasteboard have been more particularly used for the studies of great artists in the different schools; vellum, ivory, silk, gold, silver, and the stones, as well as rare woods, by painters who aimed at singularity, or at costliness, or extreme finish.

White iron has been used only by the Germans and some Italians, to supply the place of copper.

Copper has been employed chiefly by the Flemish and the Dutch, but only for pictures of a small or medium size.

Among the woods, fir, and other soft kinds, have been used only by the German and Italian painters. The last generally employ panels extremely thick, the back of which, in place of being sawn or planed, have been only dressed with the hatchet. The chestnut, employed very commonly by Italian painters, has been used also by the ancient German artists, and even by some of the Flemish about the same period; a circumstance the more remarkable, as it seems to indicate that this wood, so common in Italy, must have been equally so in Germany and in the Low Countries in the fifteenth and sixteenth centuries, although it has become so rare there now. This idea seems to be supported by the circumstance, that, on taking down the royal castle of Tervuren, and some other very ancient chateaux in the Low Countries, the carpenter-work is found to be all of chestnut. The use of oak, and that the choicest kind of it, seems to have been peculiar to the Flemish and Dutch painters, whose pictures are not found upon any other wood, except the very small number of the most ancient, which may be upon chestnut, as above mentioned. Oak panel is so esteemed among the German amateurs, where no ancient artist seems to have used it, that it becomes often in their eyes actually a

recommendation to a picture to be painted upon it. They give it the name of *schiff-brett*, i.e. shipwood, as if it were derived from old ships broken up.

Finally, the Italians alone, and some Spaniards, render themselves remarkable by the employment of very coarse canvass, generally so ill-prepared that the threads may be counted through the painting. Nay, the Italian canvass is sometimes so coarse, that it might more properly be called cloth of cord than of thread.

I cannot terminate this article without correcting an error, too generally prevalent, even in the Low Countries and in Holland, through which many persons, otherwise sufficiently well informed upon the subject of pictures, are led to entertain a firm belief, that the material on which a picture is painted affects its merit and its price. Luckily, one part of these stand up for canvass, another part of them for panel. This division of opinion renders less dangerous a prejudice, of which a single sentence or two may show the absurdity.

The three materials most usually employed for pictures in oil, are canvass, wooden panel, and copper. Each of these offers certain advantages, and has, at the same time, certain defects peculiar to it, which, upon the whole, are so well balanced between the three, as not to leave room for any decided preference in favour of any of them.

The copper is solid and united, but the dimples and bends to which it is subject are without a remedy; besides, it often throws out a verdigris, which blackens and absorbs the colours, and it

renders the transferring of the painting to canvass almost impracticable.

Wood is united and solid, but it is liable to show the fibres and the pores through the colours, if they are not thick, especially if it has ever been floated. It is farther liable to shrink and split, to twist, and to separate where there are joints.

Canvass, from its pliability, escapes well from risks, especially if it be well prepared. It facilitates the lining of the picture, and, when the colours are rolled outwards, the carriage of it becomes easy, however large it may be. But the picture is very liable to crease, and to break, or crack, as well as to become sunk between the threads, and to be too easily affected by changes of the atmosphere. Thus the merits and defects of these three materials being pretty equally balanced, none of them deserves a preference over the others.

Not to neglect any thing respecting materials upon which pictures have been painted, I have only farther to notice, that it is often found that even before the discovery of painting in oil, the panel upon which very old pictures appear to have been painted has been first covered with a very thin canvass; and that the wax, which, combined with other substances, has given them their consistency and extreme hardness, has very commonly been used by the ancient artists as the ground on which they applied the gold leaf and other gilded ornaments, which, with singular oddity of taste, they often introduced in relief in their pictures.

CHAPTER XIII.

OF THE FAMOUS BALANCE COMPOSED BY DE PILES FOR ESTIMATING THE DIFFERENT DEGREES OF MERIT IN THE PRINCIPAL HISTORICAL PAINTERS.

De Piles has composed a *balance of painters*, in which he presents, in alphabetical order, a certain number of distinguished painters, and determines the respective merit of each, in composition, design, colouring, and expression, by a comparative number of good marks, which can never go beyond eighteen, in any one of those four constituent parts of the art. This number of eighteen, according to De Piles, represents the highest degree of perfection to which the best work yet known has reached in any of the four parts: but he maintains, that we may see realised a nineteenth degree in each part, although no one has yet attained it; and he even supposes a degree beyond that, which he considers would be absolute perfection, but which, according to him, we cannot comprehend in its full extent. Watelet, in his "Dictionary of the Arts," speaks of this balance as a joke, and Don Pernety, in his, contents himself with saying, that the title of a balance of painters presents an idea that, to say the least of it, is incorrect. Even De Piles himself has the modesty to state, that his balance was an attempt, and that he made it rather for his own amusement than to influence the opinions of others. Still, however, in the deficiency of any other aid to instruction, and from

the pleasing hope which it holds out to the inexperienced, of easily acquiring a knowledge of the merit of the principal painters, it has come to be looked upon as very instructive and very useful, by most amateurs, who are accustomed to consult it as an oracle; and that the more eagerly, because they believe they find there a just appreciation of the most distinguished Italian masters, whose pictures rarely come under their notice, so as to enable them to judge for themselves. It appears to me, therefore, that I cannot avoid inserting it, and giving it some consideration.

BALANCE OF PAINTERS, COMPOSED BY DE PILES.

From his Course of "Painting by Principles," 12mo. *Paris,* 1708.

Names of Painters most noted.	Composition.	Design.	Colouring.	Expression.
Albano	14	14	10	6
Albert Durer	8	10	10	8
Andrea del Sarto	12	16	9	8
Baroccio	14	15	6	10
Bassano, J.	6	8	17	0
Del Piombo, Sebastian	8	13	16	7
Bellini, J.	4	6	14	0
Bourdon	10	8	8	4
Le Brun	16	16	8	16
Calliari	15	10	16	3
The Caracci	15	17	13	13
Corregio	13	13	15	12
Daniel de Volterra	12	15	5	8
Diepenbeck	11	10	14	6
Domenichino	15	17	9	17
Giorgione	8	9	18	4

Names of Painters most noted.	Composition.	Design.	Colouring.	Expression.
Guercino - - - -	18	10	10	4
Guido - - - -	0	13	9	12
Holbein - - - -	9	10	16	13
John De Udina - - -	10	8	16	3
Jordaens, Jacob - - -	10	8	16	6
Giordano, Luca - - -	13	12	9	6
Josepin - - - -	10	10	6	2
Julio Romano - - -	15	16	4	14
Lanfranco - - - -	14	13	10	5
Leonardo da Vinci - - -	15	16	4	14
Lucas Van Leyden - - -	8	6	6	4
Michael Angelo - - -	8	17	4	8
Caravagio - - - -	6	6	16	0
Mutiano Girolamo - - -	6	8	15	4
Otto Venius - - - -	13	14	10	10
Old Palma - - - -	5	6	16	0
Young Palma - - -	12	9	14	6
Parmegiano - - - -	10	15	6	6
Paul Veronese - - -	15	10	16	3
Francesco Penni - - -	0	15	8	0
Pietro del Vaga - - -	15	16	7	6
Pietro da Cortona - - -	16	14	12	6
Pietro Perugino - - -	4	12	10	4
Polidore da Caravagio (Caldara) -	10	17	0	15
Pordenone - - - -	8	14	17	5
Pourbus - - - -	4	15	6	6
Poussin - - - -	15	17	6	15
Primaticcio - - - -	15	14	7	10
Raphael Sanzio - - -	17	18	12	18
Rembrandt - - - -	15	6	17	12
Rubens - - - -	18	13	17	17
Fr. Salviati - - - -	13	15	8	8
Le Sueur - - - -	15	15	4	15
Teniers - - - -	15	12	13	6
Pietro Testa - - - -	11	15	0	6
Tintoretto - - - -	15	14	16	4
Titian - - - -	12	15	18	6
Vanius - - - -	13	15	12	13
Van Dyck - - - -	15	10	17	13
Tadeo Zuccero - - -	13	14	10	9
Fred. Zuccero - - -	10	13	8	8

The real knowledge, the impartiality, and the good faith, which I have found in the works of De Piles, inspire me with so much esteem for him, that I feel surprised how he could have hazarded so lightly, and especially how he could have put in print, a balance so liable to the objections of being neither complete nor correct. Its want of corectness appears in this, that the number of points are not for the most part conformable to the real merit of the respective painters to whom they are assigned, of which, among many others, the following examples will afford sufficient proof.

Baroccio, that agreeable colourist, is limited to six points of approbation for colouring; for which De Piles assigns seventeen to Bassano, although the latter again is very inferior therein to Sebastian Del Piombo, who has obtained sixteen.

Le Brun, although inferior to Le Sueur in design, colouring, and expression, is yet placed above him in all those parts.

The three Caracci are actually all ranked, without ceremony, on the same line, and so marked with the same points for all the qualifications.

Giorgione has received nine points for design, for which Tintoretto, so often incorrect, has received no less than fourteen.

Guido, that sublime artist, distinguished as the *Painter of the Graces*, has only thirteen points for design, nine for colouring, and twelve for expression! He, to whom Bologna owes her "St. Peter Penitent," a chief work in art, and which Cochin,

in his "*Voyage Pittoresque*," proclaims to be the most perfect picture in Italy for all the parts of painting! One is tempted to believe that De Piles did indeed wish to *amuse himself* at the expense of Guido, when he did not accord to him one single point for composition, while so many well composed works of this master are to be met with at Bologna, and in public galleries; especially the *Job* which he painted for Bologna, and the admirable *Assumption* of twenty-six figures, life size, which he painted for Verona, and which alone are sufficient to immortalise him in that department of the art.

Luca Giordano has received only nine points for colouring, while as many as sixteen have been given for this quality to Caravagio, whose colouring is so false with its black shadows and intolerable hardness. Leonardo da Vinci and Buonaroti have obtained only four each for this same colouring, for which Raphael has obtained twelve! an allotment without a shadow of propriety.

Francesco Penni, called Il Fattore, has not received a single number for composition, although he painted the "Passage of the Red Sea," not to speak of his other works at Rome and elsewhere.

Van Dyck, who was so correct and elegant a designer, obtains but ten points for that quality, while sixteen are allotted to Le Brun, fifteen to Pourbus, fourteen to Otto Venius, Pietro da Cortona, and Tintoretto, and even twelve to Teniers.

De Piles is right in giving no points for colouring to Caldara, who, with the exception of his picture

of "The Bearing of the Cross" at Messina, painted nothing but bas-reliefs, and to Pietro Testa, who is known only as an engraver; but he should not then have placed them amongst the famous painters, unless indeed he was of opinion that one can be a painter without employing colours.

I cannot imagine how an author, otherwise so fair and equitable, has refused a single point for expression to Bassan, Bellini, and old Palma. Feeble they were, certainly, but not quite ciphers in this quality. He has done the same by Francesco Penni, the pupil and colleague of the great Raphael, many of whose works were finished by him after the death of the master.

I am dissatisfied, also, with the small number of points, accorded for expression to several painters; such as Paul Veronese, to whom he has given only three, and Jordaens and Teniers, so remarkable for the expression of their figures, to whom, notwithstanding, he has given but six points for this quality.

I trust I have said enough already to show how far the balance of De Piles is from being correct. The reader will perceive, likewise, on casting a glance upon the list of names which it includes, how far it is from being complete. For he will perceive at once, that among the painters of history, to whom alone it refers, there are many very distinguished ones who are not to be found in it, such as Furini, Allori, Bourdon, Schidone, Cavedone, Benedetti, Spagnoletto, Procaccini, Calabrese,

Preti the Genoese, Murillo, Cignani, Andrea Sacchi, — all Italian painters; and Crayer, P. de Champaigne, Gonzales, Van Thulden, and many others, among the Flemings, with Lairesse and Eeckhout amongst the Dutch.

Seeing the incorrectness of the balance of De Piles, I employed myself during my travels in forming one after a manner of my own, and solely for my own satisfaction. My plan differs from that of De Piles in this, that in place of using four columns for composition, design, colouring, and expression, as he has done, I have employed five, in order to embrace more completely, without ambiguity and without confusion, the eighteen departments of painting, which contribute to the goodness of the subject, and to the goodness of its representation. These parts, it may be remembered, are, 1. Invention; 2. Composition; 3. Disposition or Arrangement; 4. Design; 5. the Airs of the Heads; 6. Expression; 7. the Attitudes; 8. Linear Perspective; 9. Aërial Perspective; 10. the Proper Colour; 11. the Local Colour; 12. the General Tone of Colour; 13. the Clear-Obscure; 14. Transparency; 15. Harmony; 16. Effect; 17. Empasto; and 18. Touch. Of these eighteen parts, the three first belong to the subject, and the five following to the design; and I have retained the three columns allotted by De Piles for these departments, making only certain changes which appear to me to be necessary with regard to the

parts included under each. But I have not followed his arrangement in regard to the remaining ten parts, which all refer to the colouring. For several of these parts are independent of the others, and many painters have excelled in some of them who have by no means succeeded in the others. In order, therefore, to mark such distinctions, I have adopted two columns for the parts which relate to colouring, instead of one as he has done. In the first of my columns, I include the proper colours and the transparency, with the general tone of colour upon which these two have great influence, and the *empasto* and the touch. Under my second column for colouring, I note the aërial perspective, the local colour, the clear-obscure, the harmony, and the effect.

I hope one day or other to be able to submit my balance to the public, when I have brought the numerous researches which I am making for it to a close, and when it has attained to such a degree of perfection as to be worthy of being laid before them. In the mean time, however, I cannot withhold myself from presenting my readers with a partial view of my plan, that they may compare the system on which it is formed with that of De Piles. At the same time, I am far from wishing to attach any importance to my judgment in this matter, and I offer it only for what it may be worth in the eyes of others, without making any pretensions to be considered an authority on the subject.

EXTRACT FROM MY BALANCE OF PAINTERS.

Names of Painters.	Invention, Composition, Disposition.	Design, Airs of the Heads, Linear Perspective.	Expression, Attitudes.	Proper (local) Colours, Transparency, Tone of Colour, Empasto, and Touch.	Local (aërial) Colours, Aërial Perspective, Harmony, Clear Obscure, Effect.
Annibal Caracci	19	21	18	18	17
Corregio	16	19	21	21	22
Van Dyck	19	19	19	20	22
Raphael	22	23	23	20	15
Rembrandt	16	11	16	22	20
Rubens	24	18	19	22	21
Titian	16	16	14	24	18

SUM OF MY MARKS AND OF THOSE OF DE PILES.

Names of Painters.	Totals of my Three first Columns.	Totals of De Piles for Composition, Design, and Expression.	Totals of my Two last Columns.	Totals of De Piles for Colouring.	Totals of my Five Columns.	Totals of the Four Columns of De Piles.
Annibal Caracci	58	45	35	13	93	58
Corregio	56	38	43	15	99	53
Van Dyck	57	38	42	17	99	55
Raphael	68	53	35	12	103	65
Rembrandt	43	33	42	17	85	50
Rubens	61	48	43	17	104	65
Titian	46	33	42	18	88	51

By comparing the total numbers given to each painter in my three first columns with the totals given to them by De Piles, in his corresponding

columns for composition, design, and expression, and by comparing the totals in my two last columns with those given by De Piles in his corresponding column for colouring, it will be easy to bring out in what respects my opinions on the masters agree with his, and in what they differ. But it will be observed that my highest number being 24, and that of De Piles 18, the amount of my numbers ought always to be as 4 to 3 of De Piles, in order to equalise each column; and that in comparing his numbers for colouring with mine, it is necessary to double his, in order to equalise them, seeing that his single column for colouring stands for my two.

In this manner it will be found, that on comparing the totals of my three first columns with the two first and the fourth of De Piles, and the totals of my two last with his third column doubled, there will be produced the following result; viz. To Annibal Caracci, an augmentation by me of 2 points in his favour; to Corregio, $5\frac{1}{3}$ points of advance; to Van Dyck, $6\frac{1}{3}$ points of advance; to Raphael, a loss of $2\frac{2}{3}$; to Rembrandt, a loss of 1 point; to Rubens, a loss of 3 points; and to Titian, 2 points of advance. The result of my two last columns, as compared with the single column of De Piles for colouring, will be, to A. Caracci, a gain of $\frac{1}{3}$ of a point; to Corregio, a gain of 3 points; to Van Dyck, a loss of $3\frac{1}{3}$; to Raphael, a gain of 3 points; to Rembrandt, $3\frac{1}{3}$ points of loss; to Rubens, $2\frac{1}{3}$ points of loss; and a loss of 6 points to Titian.*

* Having tried the above calculations, without bringing out

By this comparison, also, it appears that the Caracci and Corregio gain on two of my columns, beyond the estimate that De Piles has put upon them; that, on the contrary, Rembrandt and Rubens lose on two columns, and that Van Dyck, Raphael, and Titian gain by one of my columns and lose on another. It further appears, that in the totals of my three first columns, including invention, design, and expression, Raphael occupies the first place, Rubens, the second, the Caracci the third, Van Dyck the fourth, Corregio the fifth, Titian the sixth, and Rembrandt the last; while in the totals of my two last columns (which refer to colouring and its parts) Corregio and Rubens occupy the first place, Van Dyck, Rembrandt, and Titian the second, and the Caracci and Raphael the third.

It is proper to observe, that I have formed my estimate of the masters from the greatest number of their most important works that I could meet with, and not from any single specimens, otherwise Annibal Caracci (to give an example) would have been entitled to twenty points for each of the parts of colouring, if I had founded my appreciation of him on the two admirable examples of his in the Dresden Gallery alone.

I may add, in explanation of my balance, that by the word design, in my second column, I mean the

exactly the same results as in the text, probably owing to the different maximum of points adopted in the two balances, I think it proper to allow them to stand as set down by the author. — *Trans.*

tracing of the contours of objects and their parts, dead or alive, without reference to the movement of the body, or to the operations of the mind in such as are living. By the airs of the heads, in the same column, I understand the physiognomy or particular features which men have from nature. Linear perspective is placed in the same column with these, because it affects these contours and features in proportion to the distance of the objects. The three parts comprised in this second column give the form, the individual character, and the proportion of all objects.

The expression and the attitudes, again, which are placed in the third column, cause the forms to speak and to act. They are so inseparable in most human emotions, that expression, if represented without attitude, would lose a great part of its truth and energy. It would be a very great error to confound expression with mere form and feature (that is, with the airs of the heads); or attitude with the simple position of figures in repose. Both of them have their source in, and are as variable and fugitive as, the circumstances which give rise to the thoughts and affections of the mind. In a word, my second column is set apart for the body, my third for the mind.*

* It may be proper to observe, that expression is understood to mean the feeling displayed throughout the whole of the form, not merely the expression of the face, which last is more properly called the passion. Hence the phrase, *the expressions.* —*Translator.*

With regard to the remaining columns, every impartial reader will see from my sketch itself the importance of having at least two columns for the colouring. For Titian, who obtains the maximum of twenty-four numbers in my fourth column, (for his excellence in the proper colour, transparency, and other parts therein included,) has only eighteen in my fifth column for aërial perspective, aërial colours, clear-obscure, harmony, and effect. Nay more, if I had included Caravagio, I would have given him twenty points in my fourth column, and scarcely three in my fifth. I am unable to understand, therefore, how De Piles could have bestowed upon him sixteen in his column for colouring out of his maximum of eighteen, unless his opinion was formed only upon his proper colour, without regard to the other parts of colouring, on which depends conformity to nature.

In my fourth column I have placed transparency along with the proper colours of the foreground, because it ought always to accompany them, and I have added to these the general tone of colour, because they have a very great effect upon it. As to the *empasto* and the touch, which I have also placed in the same column, amateurs and connoisseurs will agree, whatever modern painters may think, that they contribute most essentially to good representation in a picture, and, consequently, to the merit of the artist. The importance attached to them by true connoisseurs, both with respect to the goodness of a work, and for the discovery of

the master, would have been sufficient reason for placing them where I have, even if what is contained in my second chapter had not made it imperative on me. I have there shown, that although these two parts of the art be only manual, they are subject to rules and principles, and ought by no means to be looked upon as mere matter of caprice; for, under the firm and skilful hand of an able and judicious artist, they may contribute very much to the perfection of every picture, and to that deceptious imitation of objects which alone can produce the magical illusion that is the true aim of the painter. But a touch, made without meaning, and disconformable to the nature of objects, cannot but miss the imitation of them, and, by consequence, make a bad picture. In like manner a bad *empasto* may spoil the best imagined work and the best design, as may be shown from a thousand examples.

It is necessary to inform the reader that my last column does not refer to the clear-obscure of a single figure or more, nor to that of one, or even of several planes, but to the general clear-obscure, which is the result of all the subordinate lights and shadows on all the figures, objects, and planes in the picture. And I conclude by remarking, in regard to this last column, that although the clear-obscure as I have said, has a very great effect upon the harmony, while both contribute in the highest degree to the effect of a picture, yet these three parts, which are all included in this column, are quite distinct from each other; for nothing is more

common than to see pictures full of agreement and harmony, but in which nevertheless the clear-obscure is very feeble, and which have therefore no effect; and, on the other hand, it is equally common to meet with pictures that have abundance of factitious effect, although the clear-obscure in them is false, and they are altogether without harmony. I have also seen more than one picture, in which, though there was nothing to object to the clear-obscure, the bad selection of the proper colours rendered the effect displeasing.

CHAPTER XIV.

OF THE PRICES AT WHICH THE PICTURES OF THE MOST DISTINGUISHED FLEMISH, DUTCH, AND GERMAN MASTERS HAVE BEEN SOLD.

Numberless difficulties are encountered in the attempt to fix with precision the value of the works of the different masters. The first of these, and the greatest, arises at the very source from which the best information ought to be obtained, *i. e.* in the catalogues of public sales, in which great names are given to pictures to which they have no title, in order to make them pass for good; pompous eulogiums are pronounced on such as may be original, without any mention being made of their ruinous condition; no notice is taken whether a picture that truly belongs to the master to whom it is attributed be not a very early work, and in his bad manner; and copies are even shamelessly passed off as originals. This disingenuous conduct on the part of the framers of catalogues is never of any real service to a sale, but, on the contrary, must injure it as soon as it is noticed, by casting a doubt even on those articles that are correct. But to such as look back to these catalogues for information in regard to the real prices of pictures it is a great source of embarrassment, for they sometimes find that of two pictures bearing the same name,

nearly similar in size, and which seem from the description to be of nearly equal merit, the one has been sold for many thousands of francs, while the other has scarcely brought as many hundreds. A circumstance wearing so little the appearance of truth, scarcely, indeed, disturbs the ideas of the connoisseur, who knows what to think of it, and who looks upon the highest price as indicating which was the real picture of the master; but it might mislead an inexperienced amateur into imagining that the price of pictures was arbitrary, and depended on the chance of sales, unless he were made aware that the value of works undoubtedly true and good is too generally known, and has too little variation to be subject to such accidents, when the sale has sufficient attraction to induce the attendance of amateurs.

Another difficulty, by no means inconsiderable, arises from the difference in the prices of pictures, and in the tastes for certain masters that prevail in different countries. To prevent any one being misled, therefore, it is proper to intimate that in my estimate of prices I refer exclusively to those of France, Holland, the Low Countries, and Germany; but have not taken into account those of Russia, nor, especially, the high prices, so little known elsewhere, but which are obtained for *chef-d'œuvres* in England, where wealth is so common, that it is much easier there than elsewhere for people to gratify their taste at any price, and where rich amateurs refuse to admit into their collections

any picture which has not sufficient merit to be worth a very large sum; a circumstance as fortunate as honourable to the art and its productions! The English amateur, therefore, into whose hands my list of prices may come, must be made aware that, though he may make use of it every where else with advantage, it will not answer for his own country, where he will find that in the public sales pictures of the highest class bring far beyond the estimate I have put upon them.*

A third difficulty, and one which cannot be avoided, is the continued increase in the price of works of art, for which I have accounted in my eighteenth chapter. This consideration, however little it may be gratifying to my feelings as an author, makes it apparent to me, that whatever trouble I may have taken in fixing the prices in my list, it must become useless in the course of a certain number of years.

But a difficulty of far greater importance arises from many excellent masters among the Dutch having left so few of their works behind them, that their names are scarcely known beyond the limits of their own country; and these it has, therefore, been impossible to estimate, for want of sufficient grounds to proceed upon. It appears to me that I shall do a service to every amateur, by giving here the names of the principal masters of this class,

* The expense of carriage, the duty, the importer's expenses and often those of cleaning, &c., are to be added to the *first* price of pictures when imported into this country. — *Trans.*

with which I am acquainted, whose works have so much merit, and are of such rarity, that it is a piece of great good fortune to fall in with them. They are *Abraham Genoels*, an excellent landscape painter, whose pictures, possessed of the most attractive colouring and the most delicate touch, are almost always sold under other names; *John Wils*, from whose great talent in landscape, Berchem, his illustrious pupil, drew such store of instruction; *John Wouvermans*, who died too young for his own fame and that of painting, since the few works which his short career allowed him to complete are commonly sold for those of his brother Philip, to whose own they are very little inferior; *Nicolas de Helt* (*Stockade*), a Dutch painter, as distinguished for his beautiful colouring as for the exquisiteness of his pencil, whom Italy appropriated to herself on account of his rare talent, so that one now seeks in vain for his works in his native country; *Theodore Keyser*, of whom the Musée at Paris possesses two rare and precious examples; *Samuel Hoogstraeten; Peter Van der Leew*, whose works commonly pass for those of Adrian Van den Velde; *Van Geel*, who has approached so near to Metsu; *Tilius*, whose pictures are sold for those of William Mieris, and sometimes for those of Ary de Voys; and *Van Deuren*, who has followed with so much success in the footsteps of Schalcken and Metsu. The best thing an amateur can do, when he meets with a picture of these rare masters, is to compare its merit with one by some of the masters whose prices

are known, and to whom it most nearly approaches, and in this manner estimate its value by approximation. There is another class amongst the good Dutch masters, whose pictures become very difficult to value, because, being painted with extreme finish, they generally consist of small and unimportant compositions, and seldom of such pictures as are called *capital;* from which it happens that these last appear so rarely in public sales, that there are not to be found sufficient instances by which to estimate the price. Of this kind is *William Van Aelst*, a truly wonderful painter of still life, who has caused me a deal of research before I could enter him in my list of prices, on account of his large compositions being so rare, that I have not found them in the recent catalogues, although in the year 1687 his good compositions had already attained to the price of 400 florins*, in the same sales at which "The Painter in his Studio," by Gerard Dou sold for only 250 florins†; and capital pictures by Mieris, Philip Wouvermans, Terburg, De Heem, Weenix, Potter, and other great masters, were as low in proportion.

I had long entertained the idea of making a list of prices for myself from those of the sales at which I had been present, and from those of the collection of Hoet, and numerous catalogues from different countries, containing the prices and the names of the purchasers, which I possess; but as the sales

* 33*l.* 4*s.* † 20*l.* 10*s.*

which I have attended, besides those in the Low Countries, have been only the principal ones that have taken place in Holland during the last eighteen years, five or six at Paris, and a dozen in Germany, I prefer having recourse to the list furnished by M. Le Brun, the author of the "Gallery of Painters," who, during a long period, has been a most extensive dealer in pictures in all parts of Europe, and who possesses the most complete collection of priced catalogues that is known. It will be observed, however, that I have departed from his list in some instances, in which I had obtained information subsequent to his publication, or to which he had not access. I have marked with an asterisk (*) as well these articles as many other names which I have added to it. My additions will show how much the values have increased in many instances during the twelve years that have elapsed since the publication of Le Brun's "Gallery" in 1796.†

It will be evident that it would have been very difficult, and, indeed, impossible, to give in detail the particular prices of all the pictures of each master, according to their greater or less degree of perfection and importance. I therefore confine myself to a single price for each master, and that is the highest known price to which his highest class and most important pictures, painted in his best manner, and at the period of his greatest vigour, have yet attained. But my list contains a

† M. Burtin's work bears the date of 1808.

small number of exceptions to this rule in regard of certain most eminent masters, when it is of consequence to fix a price for their small works, and their large ones, separately.

The prices will afford to the amateur a standard by which he may estimate the productions of every master according to their intrinsic value, and in proportion to their degree of merit relatively to the pictures contained therein. For example, I have seen in Holland, a picture worse than indifferent, which public opinion, and the undoubted signature, showed to be by Berchem, but by Berchem while he was yet in his boyhood. It was sold for a ducat, (more than it was worth, as I think,) while I have seen another by the same master, and of nearly the same size, but in his best manner, and of his best time, sell for 800 louis-d'or, and even that appeared to me below its real value.

But when I say in general terms that all the prices in my list indicate the highest sale prices for pictures of the highest class, the most capital, and painted in the best manner of each master, it will be evident that I speak of those only which have been subjected to the test of the sales; and as a matter of course, that I do not at all mean my estimate to apply to certain wonders of art, which, so far from having come under the hammer have constantly adorned royal collections, public galleries or the seats of illustrious and powerful families. I am equally far from intending to set a price

upon the most important and chief works of the most distinguished masters, the incomparable merit and extreme rarity of which place them absolutely above all price, and of which no public sale has contained any example; such as the most capital works of Rubens, Van Dyck, and John Van Eyck, amongst the Flemings; of Gerard Dou, old Mieris, Metsu, Gaspar Netscher, Rembrandt, and Du Jardin, amongst the Dutch; or of Albert Durer, and Hans Holbein, among the German painters. Nor does my list apply to the altogether extraordinary prices that may have been obtained for some single picture or other, which a master, otherwise indifferent, has hit off, as if by chance, surpassing himself without well knowing how. I have seen such a picture, by Peter Bloot, at Rotterdam, which has been sold for many thousands of florins, on account of its singular merit and first-class quality, although the highest price of the works of this master, according to such Dutch catalouges as I have met with, does not exceed 151 florins.

In the small number of cases in which recent sales offer no example of the master by which to fix the price, I have estimated him by his merit relatively to other masters, and the prices of both in the old catalogues; not neglecting to consider also prices obtained by private sale. But the intrinsic merit of the master has in such case been my principal guide.

In conclusion, I have one observation to offer to the inexperienced, which is not always to believe

absolutely that the amount of the price indicates the degree of excellence of the masters. By no means! Rarity, caprice, fashion, and sometimes chance itself, especially in public sales, too often play their part in favour of some one master or other, to admit of people always considering the real merit of each.

In my list I have reduced the prices which M. Le Brun states in louis-d'or, or in Dutch florins, to the livre tournois.

ALPHABETICAL LIST,

CONTAINING

THE NAMES OF MOST OF THE BEST FLEMISH, DUTCH, AND GERMAN PAINTERS, WITH THE HIGHEST PRICES AT WHICH THEIR PICTURES HAVE BEEN SOLD.

Note.—The list given by M. Burtin is stated by him to be founded on that of Le Brun, to which he makes certain additions, besides altering some of the prices. These additions and alterations are marked thus * before the name, as in the original work. Le Brun's "Gallery" was published in 1796, and M. Burtin's work in 1808, and their prices are now, in many instances, valuable rather as matter of curiosity, than as a guide to the prices of the present day. Since the date of M. Burtin's work, however, another has been published at Paris, by M. Gault de Saint Germain, in which he gives a list of various prices at the most important public sales in France, from that of the Countess de Verrue, in 1737, down to the date of his publication in 1818. He states that he includes among these Le Brun's prices, but he gives no mark by which to distinguish them. Saint Germain's list seems to afford, to the curious, so desirable a body of facts, for the purposes of comparison, that the translator has taken the liberty of introducing it here in addition to M. Burtin's, thus exhibiting a progressive list of prices on the Continent, at the most important public sales, from the year 1737 to the year 1818. Saint Germain states, that the prices in his list reach from *the medium prices upwards to the highest known.*

The prices first mentioned after each name in the list are M. Burtin's. All that follow are Saint Germain's, before which a G. is placed.

The prices are stated in livres tournois in both the original works. The livre, as near as possible, corresponds to a franc, 81 livres being equal to 80 francs. The prices are here reduced to English money, taking the livre at 10*d.* sterling, and 24 of them to the pound sterling, and striking off all the odd shillings. A pound sterling may sometimes, according to

the rate of exchange, be worth 25 livres (or francs), but the rate adopted affords a safe and sufficient approximation for any purpose the list of prices can now serve, and it agrees better with the Dutch currency, in which one generally gets 12 florins of 20*d.* each to the pound sterling, answering exactly to 24 livres at 10*d.*—*Translator.*

A.

* Aelst, William Van, 150*l.* G. 83*l.* 150*l.*
Aertsen, Peter. G. 6*l.* 4*l.* 2*l.*
Aldegraff. G. 4*l.* 20*l.* 41*l.*
Asch, Peter John Van, 75*l.*
Asselyn, John, 166*l.* G. 83*l.* 125*l.* 166*l.*

B.

Backhuysen, Ludovic, 333*l.* G. 208*l.* 250*l.* 291*l.* 333*l.*
* Balen, Henry Van, 150*l.* G. 83*l.* 41*l.* 12*l.* 8*l.* 4*l.* Saint Germain states they are very much fallen in France.
Bamboccio, Peter de Laar, 83*l.* G. 25*l.* 8*l.*
* Beerestraten, Alexander, 66*l.*
Bega, Cornelius, 100*l.* G. 25*l.* 41*l.* 100*l.*
Berchem, Nicolas, 333*l.* 1000*l.* G. 125*l.* 166*l.* 208*l.* 250*l.* 625*l.* 750*l.* 1000*l.*; 399*l.* 145*l.* 133*l.* Sale of M. La Perriere, 1817. Nos. 11, 12, 13. of Catalogue.
Bergen, Theodore Van, 83*l.* G. 4*l.* 41*l.* 83*l.*
Berkheyden, Job and Gerard, 62*l.* G. 4*l.* 5*l.* 62*l.*
Blœmaert, Abraham, 50*l.* G. 2*l.* 3*l.* 50*l.*
Blœmen, Peter Van, 33*l.* G. 5*l.* 8*l.* 33*l.* I have seen admirable pictures of this master, which, though esteemed, were not high priced. G.
Boll, Ferdinand, 125*l.* G. 33*l.* 83*l.* 125*l.*
* Boonen, Arnold, 62*l.*
Both, John and Andrew, small, 375*l.*, capital, 500*l.* G. 83*l.* 125*l.* 333*l.* 416*l.* 460*l.* Sale of M. de la Pierriere, 1817.
Bout, and Baudewyns, 20*l.* G. 3*l.* 4*l.* 20*l.*
Brakenburg, Renier, 20*l.* G. 4*l.* 5*l.* 8*l.* 20*l.*
* Bramer, Leonard, 50*l.* G. 2*l.* 5*l.* 41*l.*
Bray, Solomon, 41*l.* G. 8*l.* 20*l.* 41*l.*
Breenberg, Bartholomew, 500*l.* G. 6*l.* 33*l.* 50*l.*

Le Brun says that they have fallen, but that they will rise again. Their celebrity has been the cause of their fall; for those of an argentine tone are so attractive, that they formerly rose to an exorbitant price, and that has brought out all those of his inferior manner, which are of a brownish-red, or of a grey, cold, stony, and monotonous tone, like those in the Musée at Paris. But I agree with M. Le Brun that the best will again rise. — *Burtin.*

Brekelankamp, 50*l.* G. 4*l.* 16*l.* 50*l.*

Bril, Paul, fallen from 125*l.* to 41*l.* The fall is caused by the green and cold general tone, and the hard and cut-out contours. They are sustained by the very good little figures made by other artists, particularly by the Italians. — *B.*

Brauer, Adrian. Three to four figures, 150*l.* G. 62*l.* 83*l.* 150*l.* Sale of M. de La P. 100*l.* Ditto, No. 15*l.*

Brueghel, John, called Velvet. Fallen from 250*l.* to 125*l.* and less; some even to 10*l.* G. 125*l.* 208*l.* 250*l.* 12*l.* 8*l.* 4*l.* 3*l.* 2*l.*

The fall is greater than is just. Some of the works of Brueghel are remarkable for richness of composition, good arrangement, figures well designed, well balanced, lively and speaking, and a touch clean, intelligent, delicate, and smooth, although red dresses sometimes prevail over-much, and the distances are somewhat too blue. — *B.*

C.

* Camphuysen, Theodore Raphael, 200*l.* G. 25*l.* 41*l.* 166*l.*

Capelle, John Van, 70*l.*

Champaigne, Philip, 250*l.* compositions; 150*l.* portraits. G. Historical, 41*l.* 125*l.* 166*l.* 250*l.*; portraits, 8*l.* 16*l.* 41*l.* 125*l.*

* Coedyck, N. N. 400*l.*

Coques, Gonzales, 300*l.* G. 83*l.* 166*l.* 250*l.* 291*l.*

Coxcie, Michael. G. 125*l.* 166*l.* 333*l.* 375*l*

* Crayer, Gaspar, 416*l.* G. 20*l.* 83*l.* 416*l.* 500*l.* 625*l.*

* Cuyp, Albert, 416*l.* G. 250*l.* 291*l.* 333*l.* 416*l.*

D.

Decker, C., 100*l.* G. 25*l.* 41*l.* 83*l.*

* Delen, Theodore Van, 100*l.* G. 33*l.* 37*l.* 41*l.*

Diepenbeeck, Abraham, 300*l.* G. Fallen in France from 333*l.* to 20*l.* 8*l.* and 4*l.*

* Dietrici, Christian William Ernest, 500*l.*

M. Le Brun says, that 166*l.* is the highest price which he has yet fetched, but that he must become much dearer. For my part, I do not hesitate to declare, that the eminent merit of this great artist has always struck me the more, because his rare talent extends to all subjects, from the pastoral to the highest historical, and because among the painters of the eighteenth century he alone has so fully come up to the true and magical colouring of the two preceding centuries, as to prove that the colours used by the great old painters are not altogether lost. — *B.*

Does, James Van der, 100*l.* G. 12*l.* 41*l.* 100*l.*

Does, Simon Van der, 83*l.* G. 4*l.* 33*l.* 83*l.*

* Dou Gerard. One figure, half-length, 500*l.*; a composition, 1750*l.* G. Simple composition, 125*l.* 166*l.* 250*l.* 333*l.* 500*l.*; capital, 625*l.* 833*l.* 1250*l.* 1666*l.*

Duc, John Le, 162*l.* G. 4*l.* 8*l.* 20*l.* 41*l.* 166*l.*

* Durer, Albert, 500*l.*

The works of this master are so much confined to public galleries, that I have never yet seen an undoubted one in in private catalogues. The only real picture by Albert Durer, to the price of which I am able to speak, is a small half-length portrait of a woman, which was bought by an Englishman at Dusseldorff, in 1780, for 500 guineas. — *B.*

Query. For guineas read florins, or thalers? — *Transl.*

Vandyck, Anthony. A half-length portrait, 400*l.*; composition, 1500*l.* G. Portraits, 20*l.* 33*l.* 125*l.* 416*l.* A grand composition, 500*l.* 625*l.* 1666*l.*

The compositions of this master are so rare, and are so entirely removed from circulation, that I may say in truth that I have met with only one undoubted one in public sales. All the rest which I have seen announced in his name were evidently not by him.

Vandyck, Philip, 166. G. 33*l.* 41*l.* 166*l.*

E.

Eekhout, Gerbrant Van den, 250*l.* G. 16*l.* 20*l.* 29*l.* 33*l.* 125*l.* 250*l.*

Elsheimer, Adam, 250*l.* G. 20*l.* 41*l.* 250*l.*

Everdingen, Aldret Van. Not so dear as Jacob Ruysdael,

his scholar, although as good, and even better, than he. I have seen pictures of such merit, and so admirable by Everdingen, that I cannot avoid placing him in the first rank of landscape painters; and I am convinced that no one can do otherwise, but from fashion or from ignorance. —*B.*

Eyck, John, and Hubert Van. G. 83*l.* 208*l.* 333*l.* 416*l.* 500*l.*

F.

Falens, Charles Van, 41*l.* G. Fallen in France from 41*l.* to 8*l.* and 4*l.*

Ferg, Francis Paul, 150*l.*

Flamael, Bertholet, 166*l.* But he is worth more.

* Flinck, Govaert. Same as G. Van den Eekhout. G. 33*l.* 37*l.* 41*l.* 166*l.* 333*l.*

* Francks, Sebastian, 89*l.* G. Fallen from 125*l.* to 41*l.* 20*l.* and 4*l.*

The other Francks at all prices.

Fyt, John, 83*l.* G. 8*l.* 33*l.* 83*l.*

G.

Gelder, Arnold, 150*l.* G. 41*l.* 83*l.* 150*l.*

Glauber, John, 250*l.* G. 250*l.* Fallen, to the great regret of true connoisseurs, to 16*l.* 12*l.* 8*l.* and 4*l.*

Goyen, Van, 62*l.* G. 41*l.* 44*l.* 62*l.* Fallen, with justice, to 20*l.* 8*l.* 4*l.* and 2*l.*

H.

* Hackaert, John, 150*l.* G. 20*l.* 41*l.* 150*l.*

Hals, Frank, 50*l.* G. 12*l.* 33*l.* 41*l.* 50*l.*

Heem, John David de, 213*l.* G. 83*l.* 125*l.* 213*l.* Fallen to 20*l.* 12*l.* and 8*l.*

Helst, Bartholomew Van der, 416*l.* G. 416*l.* Fallen to 50*l.* 20*l.* 16*l.*

* Harp, Gerard Van, 166*l.*

Heusch, William de, 100*l.* G. 25*l.* 33*l.* 37*l.* 41*l.* 100*l.*

Heyden, John Van der, 833*l.* G. 291*l.* 333*l.* 375*l.* 416*l.* 625*l.* 833*l.*

* Hobbima, Minderhout, 500*l.* G. 291*l.* 333*l.* 375*l.* 416*l.* 625*l.* He will rise one day, perhaps, to 833*l.* 1200*l.*

Hoeck, John Van, 125*l.* G. 12*l.* 16*l.* 20*l.* 83*l.* 125*l.*

Hoet, Gerard, 71*l.* G. Fallen in France from 41*l.* and 83*l.* to 8*l.* 6*l.* 4*l.* 3*l.* and 2*l.* Small compositions.

Holbein, Hans, 500*l.* G. 83*l.* 213*l.* 416*l.* 500*l.* 625*l.*

* Honde, Koeter Melchior, 183*l.* G. Fallen from 183*l.* to 12*l.* and 8*l.*

* Hooge, Peter de, 250*l.* G. 83*l.* 125*l.* 166*l.*

Hughtenburg, John Van, 125*l.* G. Grand compositions, 41*l.* 83*l.* 125*l.*; inferior, 50*l.* 33*l.* 12*l.* 4*l.*

* Huysmans, Cornelius, called De Malines, 50*l.* G. 4*l.* 20*l.* 41*l.* 50*l.*

Huysum, John Van, 500*l.* G. 125*l.* 166*l.* 250*l.* 333*l.* 416*l.* 500*l.*

J.

Jardin, Carl Du, 833*l.* G. 20*l.* 33*l.* 50*l.* 416*l.* 833*l.*

Jordaens, Jacob, 300*l.* G. 8*l.* 33*l.* 125*l.* 300*l.*

K.

Kalf, William, 50*l.* G. 50*l.* 33*l.* 3*l.* 2*l.*

Kierings, Alexander, 100*l.* G. Fallen from 125*l.* to 25*l.* 20*l.* 16*l.* and 4*l.* Has continued to fall for a long time.

Klomp, Albert, 35*l.* G. 20*l.* 8*l.* 4*l.* 3*l.*

Koning, John de, 200*l.*

I know landscapes by a De Koning, in the style of Rembrandt, but I do not know whether he is called John, as M. Le Brun calls him, or Philip.—*B.*

Koning, Solomon de, 100*l.* G. 100*l.* 25*l.* 8*l.*

L.

Lairesse, Gerard, 416*l.* G. Fixed at 416*l.* by M. Le Brun; 54*l.* at the sale of R. de Boisset; 400*l.* at the sale of Julienne. Fallen since that more than three fourths.

* Lievens, John, 366*l.*

Limburch, Henry Van, 100*l.* G. 100*l.* Fallen in France to 25*l.* 12*l.* 8*l.*

Lin, John Van, 41*l.*

Lingelbach, John, 200*l.* G. 200*l.* Fallen to 41*l.* 37*l.* 25*l.* 12*l.* 4*l.*

* Loo, Jacob Van, Dutch school, 75*l.*
Little known in France, where he is confounded with the French Van Loo.—*B.*

Loutherbourg, Philip J., 166*l.*

M.

Mabuse, John de, 62*l.* 125*l.*

Maes, or Maas, Nicolas, 83*l.* G. 83*l.* 41*l.* 20*l.* 12*l.* 8*l.*

* Meer, John Van der, 250*l.* G. 250*l.* 208*l.* 125*l.* 6*l.*

* Metsu, Gabriel. A half-length figure, 250*l.* A composition, 1083*l.* G. Grand composition, "The Green Market at Amsterdam," 1075*l.*; sale of De Gagnay, 53*l.* 227*l.* 308*l.* 415*l.* 262*l.* 249*l.* 283*l.*; catalogues of Prince de Conti de Julienne de Gersaint, De Peilhon, De Choiseul, 229*l.*; being a composition of three figures at M. de la Perierre's. His most finished works are as rare, and worth as much, as those of Gerard Dou and Mieris. — *B.*

Meulen, Anthony Francis Van der, 300*l.* G. 133*l.* 291*l.* 125*l.*, fallen to 25*l.* 20*l.* 8*l.* 4*l.* and 3*l.* Small compositions.

Michau, Theobald, 33*l.* G. 33*l.* 12*l.* 8*l.* 4*l.* 2*l.*

Miel, Jan, 125*l.* G. 125*l.* 75*l.* 83*l.* Catalogues of Gaignat, Choiseul, Conti.

Mieris, Francis, Old. The same price as Gerard Dou. G. 208*l.* 166*l.* 20*l.*

* Mieris, Francis, Young, 150*l.* G. 150*l.* 166*l.*

Mieris, William Van, 208*l.* G. 208*l.* 83*l.* 37*l.*

* Mignon, Abraham, 250*l.* G. 250*l.* 20*l.* 8*l.* 4*l.* 3*l.*

Mille, Francesco, 50*l.* G. 50*l.* 25*l.* 16*l.*

* Mol, Peter Van, 583*l.* G. 125*l.* 20*l.* 8*l.* 4*l.* 3*l.*

Moor, Carl de, 166*l.* G. 166*l.* 8*l.* 50*l.* 12*l.*

Moreelze, Paul, 300*l.*

Moucheron, Frederick and Isaac. With Adrian Van de Velde's figures, 250*l.*, and with those of Lingelbach or Kalmbrecker, 187*l.*

Murant, Emmanuel, 50*l.* G. 50*l.* 20*l.* 8*l.* 4*l.*

N.

Neveu, Mathew, 62*l.* G. 62*l.*

* Neefs, Peter (old), 150*l.* G. 150*l.* 116*l.* 75*l.* 41*l.* 34*l.*
The works of the son are so inferior to those of the father, as not to be worth a half. — *B.*

Neer, Arnold Van der. Those of small form 83*l.*; capital, 150*l.* G. Grand compositions, 150*l.* 62*l.* 50*l.* 166*l.* Inferior, 8*l.* 4*l.* A moonlight (capital) lately sold for 500*l.*, which shows how much the price of pictures is increased since Le Brun published his work. — *B.*

Neer, Eglon van der, 250*l.* G. 250*l.* 83*l.* 33*l.* 16*l.*

* Netscher, Gaspar. A half-length figure, 300*l.* A capital composition, 625*l.* G. Larger compositions, 625*l.* 146*l.* 55*l.* 75*l.* 50*l.* 291*l.* 74*l.* 66*l.* 100*l.* Catalogues Boisset, Gaignat, Poulain, Peilhon, Clairon, Conti.

I have found it difficult to fix a price in this case, because of the extreme rarity of well-authenticated works of this artist, and of the demand for them, which causes those of his son Constantine to be substituted for his. This becomes more easy, since in Holland the Christian name of the father is written Caspar, so that they have both the same initial, which the son has put before his name in most of his works, while the father has left most of his unsigned. This last circumstance gives opportunity for other substitutions, in which there is but little resemblance to this great master. All the pictures truly worthy of Gaspar Netscher are of a most charming and natural colour, with figures beautiful, elegant, easy, and full of very graceful expression, as one would expect from a man who lived always amongst the great; and though they are scarcely above ten inches high, they seem larger, from their dignity and proportions. The clear obscure is so exquisite that they appear really and absolutely relieved. As to execution, his works equal the best of Mieris and Gerard Dou for precious finish, and they even exceed them, by a touch more easy, smooth, and large, and by better vanishing contours. The price ought, therefore, to equal at least that of the best productions of these two celebrated masters. But, from my acquaintance with most of the public

and private collections, I am satisfied that nothing is more rare than the true gems of Netscher, in even the most distinguished of them in Holland.

There is another kind of pictures which are attributed to him, and not uncommonly found in public and private collections, which are of very inferior merit, and of a style altogether different, but sufficiently good, nevertheless, to be his, provided it be true that he had two manners so opposite. These are marked by less natural colouring, and an approach to brickiness, figures less easy, and although generally larger than the other class, yet appearing shorter and clumsier, less perfect in the clear obscure, and less rounded and relieved. I am inclined therefore to think that M. Le Brun had seen only the best of this last class of Netscher's works, when he estimated the fine compositions of this master at 416*l.* — *B.*

Netscher, Constantine. Composition, 150*l.* G. 150*l.* 83*l.* 20*l.*

O.

Ochtervelt, J. 83*l.*

Ostade, Adrian, 500*l.* G. 50*l.* 75*l.* 450*l.* 291*l.* 237*l.* 267*l.* 275*l.* 312*l.* Catalogues of Julienne, Boisset, Conti, Poulain, Gaignat. 227*l.* 161*l.* Perriere.

Ostade, Isaac, 708*l.* G. 708*l.*, *an amplification.* 208*l.* 166*l.* 33*l.* 25*l.* 12*l.* Perriere, 83*l.* No. 40.

P.

* Poel, Egbert Van der, 100*l.* G. 100*l.* 50*l.* 16*l.* 6*l.*

Poelemburg, Cornelius, 150*l.* G. 150*l.* 100*l.* 70*l.* 50*l.* 45*l.* 68*l.* 46*l.* Catalogues Choiseul, Boileau, Pange, Conti, Valliere, and Le Brun, 12th March, 1782.

Pourbus, Francis. Portrait without hands, 60*l.* G. 60*l.* 41*l.* 20*l.* Portrait.

* Potter, Paul, 1416*l.* G. 1141*l.* 786*l.* 416*l.* 583*l.* 100*l.* 133*l.* 454*l.* 387*l.* 333*l.* 397*l.* 250*l.* 305*l.* 8*l.* Catalogues Pange, Boileau, Choiseul, Conti, Boisset, Gaignat, Poulain. 717*l.* Perriere, No. 43. Not doubtful, but not a chief work.

Pynacker, Adam, 250*l.* G. 250*l.* 52*l.* Perriere.

Q.

* Quellin, Erasmus, 150*l.*

R.

Rembrandt, Van Ryn Paul, 750*l.* G. 750*l.* 570*l.* 437*l.* 583*l.* 454*l.* 227*l.* 250*l.* 84*l.* 58*l.* 50*l.* 62*l.* 416*l.* Catalogues De Boisset, Guiche, Boileau (anno 1779), Conti, Choiseul, Gaignat. De Gagny; 73*l.* 62*l.* Nos. 45, 46. catalogue of the last mentioned.

Rombouts, Theodore, 41*l.* G. 41*l.* 20*l.* 16*l.* 8*l.* Rising wonderfully, when good and in good preservation. G.

Romeyn, William, 100*l.* G. 100*l.* 41*l.* 33*l.* 25*l.*

* Roos, John Henry, of Frankfort, 250*l.* G. 250*l.* 41*l.* 20*l.*

Rottenhamer, John, 150*l.* G. 150*l.* 150*l.* 51*l.* 60*l.* 41*l.* Sales Tallard, Julienne, Gaignat, Gagny; fallen, for length of time, to 20*l.* 16*l.* 4*l.* 3*l.*

* Rubens, Peter Paul. A composition, 4041*l.* A half-length portrait, 500*l.* G. Grand composition, 4041*l.* Portrait, 500*l.* 416*l.* 312*l.* 62*l.* 50*l.* 208*l.* 104*l.* 833*l.* 75*l.* 129*l.* 412*l.* 835*l.* Sales of Tallard, Boisset, Jully, Conti, Nogaret, Godefroi. 833*l.* Sale at Antwerp, 1817.

The great pictures of Rubens having been painted for churches, palaces, and public places, they do not appear in the market so as to afford data for fixing their value. But the price which I have stated for a distinguished composition is that which has been actually paid for one of his church pieces, upon the award of experienced persons, besides a good copy of the picture. — *B.*

Ruysch, Rachel, 354*l.* G. 354*l.*, fallen to 16*l.* 12*l.* 8*l.* 4*l.*

Ruisdael, Jacob, 333*l.* G. 333*l.* Perriere 146*l.* 127. 100*l.* 108*l.* Nos. 48, 49, 50, 51, 52 of catalogue.

Ruisdael, Solomon, 30*l.*

* Ryckaert, David. 75*l.* G. 75*l.* 20*l.* 16*l.* 8*l.* 4*l.*

S.

* Sanredam, Peter John, 50*l.*

* Sart, Cornelius de, 83*l.* G. 83*l.* fallen to 50*l.* 33*l.* 25*l.* 8*l.* 4*l.* 3*l.*

Schalcken, Godfrey. His small candlelight half-lengths, 250*l.* G. 250*l.* 54*l.* De Gagny.

Schut, Cornelius, 62*l.* G. 62*l.* 41*l.* 37*l.*

Seghers, Gerard, 150*l.* G. 150*l.*, fallen to 16*l.* 12*l.* 8*l.*

Slingeland, Peter Van, 500*l.* G. 500*l.* 166*l.* 125*l.* 83*l.* 20*l.* 12*l.*

* Sneyders, Francis, 166*l.* G. 166*l.*, singularly fallen in France. I have seen his chief works sold at from 8*l.* to 12*l.*

* Staveren, John Adrian Van, 125*l.*

Steen, Jan, 250*l.* G. 250*l.* Catalogues of Boisset and Poulain, 66*l.*

Steenwyck, Henry, 100*l.* G. 100*l.* Catalogues Choiseul, Conti, 83*l.* 81*l.*

Storck, Abraham, 62*l.* G. 62*l.*, fallen to 16*l.* 12*l.* 8*l.*, the greater part of his pictures in France being too much rubbed.

Swanevelt, Herman, 100*l.* G. 100*l.* 83*l.* 50*l.* 25*l.* 7*l.*

T.

Teniers, David (old), 50*l.* 33*l.* 20*l.* 5*l.* 3*l.* 2*l.* 1*l.*

* Teniers, David (young), 1250*l.* G. 1250*l.* Sale of De Gagny, No. 81. 1208*l.*, being "The Works of Mercy." This picture was first in the collection of Gontaut, then of Cressent, No. 75. of his catalogue. It belongs now to the Gallery of France. It was sold in the Gaignat catalogue for 302*l.*, in the Choiseul for 397*l.*, and in the Conti one for 416*l.* — *G.*

It is not one of the best works of Teniers. — *B.*

* Terburg, Gerard, 666*l.* G. 666*l.* 150*l.* 416*l.* 116*l.* 149*l.* 200*l.* 243*l.* 162*l.* 215*l.* 129*l.* 124*l.* 200*l.* Catalogues Conti, Choiseul, Poulain, Gagny, Pange, Julienne, Boisset. 102*l.* Perriere, No. 60.

Thulden, Theodore Van, 250*l.* G. 250*l.* 83*l.* 20*l.* 5*l.*

* Thyssens, Peter, 150*l.*

Tilburg, Gilles Van, 62*l.* G. 62*l.* 8*l.* 3*l.* 2*l.*

Tol, Dominico Van, 166*l.* G. 166*l.* 33*l.* 6*l.*

U.

Uden, Lucas, 50*l.* G. 50*l.* 25*l.* 8*l.* 4*l.* 2*l.*
Ulft, Jacobs Van der, 250*l.*

V.

Valkenburg, Theodore Van, 100*l.* G. 100*l.* 50*l.* 33*l.* 20*l.*
Velde, Adrian Van Den, 833*l.* G. 833*l.* 624*l.* 125*l.* 166*l.* 199*l.* 211*l.* 158*l.* Catalogues Gagny, Julienne, Mariette, Boisset, Conti, Trouard. 208*l.* Perriere.
Velde, William Van Den, 833*l.* G. 833*l*, 52*l.* 335*l.* 131*l.* 70*l.* 112*l.* 75*l.* Catalogues Choiseul, Conti, Boisset, Poulain, Pange, Boileau, 1779. 375*l.* Perriere.
Verbooms, Abraham, 62*l.*
Verelst, Simon, 62*l.*
Verkolie, John, 125*l.* G. 125*l.* 83*l.* 50*l.* 20*l.*
Verschuring, Henry, 41*l.*
Victoors, Francis, 208*l.*
Vlieger, Simon de. 208. G. 208*l.*
Vliet, Henry Van, 50*l.* G. 50*l.* 25*l.* 16*l.* 8*l.*
Vos, Martin de, 83*l.* G. 250*l.*, fallen in France to 20*l.* 12*l.* 6*l.*
Voys, Ary de, 250*l.*
Vries, Ferdinand de, 50*l.* G. 50*l.* 20*l.* 8*l.* 6*l.*

W.

Waterloo, Anthony, same as Everdingden.
Weenix, John Baptist, 500*l.* G. 250*l.* 300*l.* 75*l.* Catalogues Menars, Boisset, Poulain.
Weenix, John, 600*l.* G. 600*l.* 416*l.* 62*l.* 12*l.*
Werff, Adrian Van der, 1500*l.* G. 1500*l.* 105*l.* 250*l.* 521*l.* 333*l.* 219*l.* 249*l.* 246*l.* 287*l.* Catalogues Choiseul, Conti, Brunoy, Poulain, Gaignat, Julienne.
Werff, Peter Van der, 500*l.* G. 500*l.* 41*l.* 250*l.* 20*l.*
Witte, Emmanuel de, 54*l.* G. 54*l.*
Wouvermans, Philip, 875*l.* G. 875*l.* 83*l.* 825*l.* 499*l.* 60*l.* 695*l.* 444*l.* Catalogues Boisset, Julienne, Gaignat, Choiseul, Conti. 391*l.* 483*l.* Perriere, Nos. 64. 66.

Wouvermans, Peter, 20*l.* G. 20*l.* 12*l.* 8*l.* 6*l.*
Wyck, Thomas, 41*l.* G. 41*l.* 20*l.* 12*l.*
Wynants, John, 416*l.* G. 41*l.* No. 54. of Boisset's Catalogue, 416*l.* and No. 69 and 70 of Perriere's. 254*l.* 148*l.*

Z.

Zacht-Leeven. Herman, 166*l.* G. 166*l.* 125*l.* 41*l.* 20*l.*
Zorg, Henry Rokes, 125*l.* G. 125*l.* 41*l.* 25*l.*
Solemaker. Le Brun has forgotten this master. I have seen admirable pictures of his. They may be estimated at from 40*l.* to 50*l.*— *G.*

CHAPTER XV.

OF THE DIFFERENT METHODS THAT MAY BE USED TO CLEAN PICTURES, AND THE PRECAUTIONS TO BE TAKEN IN LINING OR RESTORING THEM.

SECT. I. — *The Necessity of every Amateur learning to clean his Pictures.*

NOTHING can be more useful to an amateur than to be able to clean his pictures himself; nor can any thing give him more lively enjoyment than to see reviving under his hands a beautiful production of the art to which his operations give a second life. But from ignorance of the means, and the difficulty of procuring instruction in it, through the pains taken by those who make a business of it to conceal the process, or what they call their secrets, the greater number of amateurs are reduced to the necessity of placing themselves in the hands of others in this matter. Even amongst those who have been fortunate enough to learn some good method, there are a great many to whom the knowledge of it becomes unproductive, from their timidity, or from the ill success of their first attempts, through want of practice. Others again, having through misplaced confidence, made trial of injurious or dangerous processes, vaunted by charlatans, or cried up in books, have become

disgusted for ever by having spoiled their pictures, for which, alas! their regret comes too late. It is true, I admit, that without some practice, and a little prudence, the best methods are not without danger. But that need not frighten the amateur. He will get practice by making his first attempts on some worthless picture. He will learn from me all the precautions useful to him. His interest, the delight of success, and the fear of injuring objects that he cherishes, will do the rest so effectually, that his pictures will soon find, in his hands, a security not always to be found in those of mercenary operators, where they miss the superintending eye of the master, and where they are treated all the more cleverly, because if any thing is rubbed out, it can be cunningly concealed by a plaster, which a veil of varnish masks to the proprietor, until time discover it by the blackening of the colours. The amateur, moreover, will expect in vain to find in another the patience of labour which he will himself exhibit, animated as he will be by his anxiety to preserve the gem that he loves, and pleased with the opportunity to dispose so agreeably of the time he may have on his hands. Besides, subjected continually to disagreements and to exorbitant demands on the part of those whom he employs, and often obliged, for want of cleaners in the place where he resides, to expose his pictures to the risks of transport in sending them to a distance, how can he be otherwise than charmed with the power of emancipating himself from all ex-

traneous aid by the means which I present to him, of which forty years' experience has guaranteed to me the success, and the safety of which will be evident to all amateurs who are not strangers to the principles of sound chemistry.

I am very far from arrogating to myself the merit of being an inventor. Beyond my discoveries for removing old oils, and tenacious and pliable varnishes, I only lay claim to the merit of having weighed the value of all that I have found scattered through the books on this subject; of having had the perseverance to worm their secrets from many amateurs and others, who had the reputation of cleaning pictures well; of having cleared up the chaos of recipes and appliances, by judging of them by the rules of chemistry and sound reason; and finally, of not having made my selection before trying successively all those which did not appear to me to be altogether ridiculous, and of confirming and bringing to perfection by experience and observation the use of those which I have adopted. I now throw these open to the public without reserve, hoping that they will serve as a foundation for the future discoveries that chemists may make on this subject.

To enter upon the matter in hand, I commence by warning the reader against supposing, as is too generally done, that one and the same means will answer for cleaning all pictures. The nature of the things to be acted upon, and trials beyond number, have demonstrated to me the error of

such an opinion, and convince me that simple fretting with the fingers, spirits, the alkalies, as well common as caustic, the oil of turpentine, mastic varnish, the oils, cold water, hot water, saliva, even the scraper, sand, and ashes, must all be employed in their turn, either separately, or several of them combined, according to the difference of the case, and the nature of the dirt which is to be removed. In order to facilitate the understanding of this by the practical application of it, I shall consider separately, pictures varnished with mastic or other gums of the same nature; those which are covered with oil; those which are covered with a bad varnish; those which are coated with white of eggs, size, or water varnish; those which have never been varnished or oiled, and which are only obscured by smoke and other dirt arising from the atmosphere; and, finally, those which are attacked with the mould.

Sect. II. — *Of Pictures covered with Mastic Varnish, or other Gums of that Nature.*

In a subsequent Chapter, which treats of the composition of varnishes, I point out that that which is made of gum mastic dissolved in the oil of turpentine, is now generally recognised and employed as preferable to all the others. And with reason; since, without ever injuring the pictures, when they are sufficiently old and dry to be

fit for its use, it unites the most of the good qualities required to produce the effect desired of it.

The qualities which chiefly recommend the above varnish are, that it dries quickly without cracking, and that in a short time it acquires a degree of hardness and cohesion, which time does not increase so much but that it may be raised and reduced to a powder by simple fretting with the dry fingers. By this means every one may very easily remove it from his pictures, however little experience he may have, provided he take the precaution frequently to wipe off with a dry linen rag the powder which he raises by rubbing the varnish, and which would otherwise prevent him from seeing what he is about.

The farther the work proceeds, the more he must take care not to disturb needlessly the places from which he has already rubbed off the varnish. A little practice will teach him to know the moment that he has gone beyond this point, for, coming then to a substance harder and less friable, he will no longer feel the new powder rising under his fingers. If there has been a repaint in the varnish or under it, he will perceive it without difficulty by this, that the powder will lose its whiteness, and will unite and become globular. He will know if there has been white of eggs, or size, under the varnish, by seeing the powder become dirty and thicker, instead of white and impalpable as before.

Those who find difficulty in starting the varnish have only to touch with the finger the powdered

varnish raised on another picture, or some such powder as that of resine or sandaric.* When the operation draws towards a close, care must be taken to wipe off, not only the powder which is upon the picture, but also that which adheres to the fingers, in order to be better able to judge whether the rubbing is still producing new powder from the varnish, or whether you have not got down to and are rubbing out the paint.

This method of removing the varnish dry, is generally preferable for pictures on copper or panel, the surface of which is well united; and likewise for those on canvas that are in the same condition, provided they be sufficiently stretched to prevent the fear of crevices being formed by the rubbing. It suits especially for pictures of a small size and precious finish; and it is the only one that can be employed on the small number of pictures which Gerard Dou, Mieris, Slingeland, and some others of the great Dutch masters, thought proper to paint in varnish: a practice very reprehensible, which the late M. Casanova at Vienna, and some other painters, have chosen to revive in our day, to avoid the sinking of the colours, and to imitate at once, by this means, the kind of enamel which the colours ought to derive from time alone. It is usual to

* The readiest way to start the varnish is to dip the finger in the white ash from the fire place, rubbing off what of it may be too rough. Bath brick, or powered pumice-stone, are also more likely to be at hand, than the substance above recommended. — *Trans.*

raise the varnish in order to renew it, whenever it becomes blanched, tarnished, sombre, or yellow, either from its nature, or from external causes, or from its too great age. It is raised likewise when it happens to cover any dirty matter which impairs the picture, and which one has often the pleasure to see disappear with the varnish under the fingers. But in such a case it is often necessary to employ also the spirituous liquids, which constitute the second method of raising the varnish described in the beginning of this chapter, and of which I am now to speak.

When a picture has a rough surface, no matter on what substance it is painted, or when it is upon canvas the interstices of which form so many little sunk places between the warp and the woof, the preceding method becomes defective in this, that the fingers are unable to penetrate to these places, and the dirt and soiled varnish is left remaining in them, from which arise so many small specks, that will injure the general appearance of the picture through the new varnish that is to be applied to it. Dry fretting is also too laborious to be used for large pictures, on account of their extent; and it becomes dangerous for those upon canvas, even the best united of them, when they are not sufficiently stretched, because of the numerous small cracks which may be produced in them by rubbing them, unless they are rested on a board or some other hard and united support during the process.

In these cases, as well as in every other in which

it may suit to employ the liquid agency of spirituous applications, a mixture of good spirit of wine and oil of turpentine should be used, taking care to allow the last to predominate in proportion as the picture is precious and delicate, or as the coat of varnish may be thin. The spirit of wine will, on the contrary, be allowed to predominate according as the coat of varnish may be thicker, and the picture less delicate and more solid in the colours.

Until practice teach the proper quantities, it will be more prudent to commence always with a mixture rather too weak than too strong, and to soften the action of the spirit of wine by a larger quantity of the oil of turpentine. If it be found too weak, it will be easy to strengthen it by adding more spirit of wine. Linseed oil may, without danger, and often even with advantage, be substituted for the oil of turpentine, particularly when a picture is too dry.*

In the mixture above mentioned of spirit of wine and oil of turpentine or linseed oil, dip either a piece of cotton wool, or fine old linen rag, rolled up lightly, or a bit of fine sponge, holding whichever you employ between the forefinger and the thumb, and pressing out a little of the mixture.

* The following proportions have been recommended as perfectly safe, with common caution, and it is believed are pretty generally used for pictures of value, viz. equal quantities of linseed oil and oil of turpentine, and a quantity of spirits of wine equal to one-fifteenth of the whole. Shake the mixture well every time any of it is taken out. — *Trans.*

A pencil, or even a small stiff brush, may be made use of, if the dirt, from being lodged in deep places, require it.

The varnish of the picture, after having thus pressed out a little of the mixture on it, is to be gently rubbed in small circular movements, as if you were delineating so many small Os, interlaced and retracing themselves. As soon as the varnish is dissolved on one small place, wipe it off quickly with a dry and soft linen rag, held in readiness in the other hand. Thus all the parts of the picture in succession are stripped of their varnish, and at the same time of their dirt, one after the other, care being always taken to allow the varnish to remain only the exact time necessary for doing this, and not to rub again the places from which the varnish has been already removed.

Raw cotton is liable to the objection of its sometimes leaving threads adhering to what little varnish may remain. I therefore use it only for pictures which are very delicate, and have sunk places in them. A strong brush ought never to be used but for rough pictures that have a thick layer of colour, and when used it ought to be cleaned from time to time, to free it from the dirt and varnish with which it may become charged. When cotton, linen, or sponge are employed, they ought to be changed whenever they become saturated with varnish. If the sponges are cleaned with soap after the operation, they will serve for many occasions.

When a picture is covered with a coat of very

thick varnish, I have observed that the spirit of wine, by mingling with it, loses much of its pungency. This has often induced me, in such a case, to employ the spirit alone, without the oil of turpentine, which I have always done with success, and without the occurrence of any thing untoward, and particularly without any appearance of the troublesome mould which the spirit of wine is so apt to produce on pictures when employed alone on the bare colours.

Some persons use lavender-water, and other compound spirits, in place of the spirit of wine, — a practice which I by no means condemn; but I must own, that after having made trial of them on the particular recommendation of some of my friends, I see no sufficient reason to prefer them to the spirit of wine; for while there is no advantage in the use of them as regards the spirituous quality through which they all act, and which they all possess alike, the lavender and other compounds are more exposed to uncertainty from variations in the process of making them.

Nor do I absolutely disapprove of the varnish being weakened (before proceeding to remove it with the fingers) by means of simple wine or alcohol, which bleach it, and so diminish its cohesion that the fretting becomes easy, and there is a manifest saving of time and trouble. Nay, I would even recommend the practice, to which I have often had recourse, if it could be exempted from all the danger to which it is at present exposed from the difficulty

of determining the degree of strength possessed by the alcohols, and the quantity that ought to be put upon a picture, as well as the length of time that they ought to remain on it. But, so far from experience having regulated this matter, some persons do no more than damp the picture with a little of the spirits, while others completely submerge it; the first allowing hours for its operation, the last only minutes, and none of them giving any consideration to its strength. The establishment of rules for this matter seems indeed to be prevented both by the difference of strength to be met with in such alcohols, and by variations in the thickness and quality of the different varnishes they have to cope with. I rather wish, therefore, than hope to see this plan so perfected as to be free from danger. Luckily, although convenient, it is not essentially necessary, and may be omitted in all consistency with prudence.

With regard to those who pretend to remove every varnish and every kind of dirt from pictures by tormenting them with hard and long rubbing with blotting-paper and oil of turpentine, I condemn the practice decidedly, as much on account of its absolute insufficiency, as on account of the danger to which it exposes the pictures.

I conclude by observing, that when the mixture of spirit of wine and oil of turpentine fails to remove the dirt with the varnish, those who have sufficient experience to render it safe, mix with them, and with success, a quantity of potassa proportioned to

the occasion; but, however useful and often necessary this may be, it becomes so dangerous in unpractised hands, and under inexperienced eyes, that I cannot propose it to such without a great deal of hesitation, nor unless accompanied with a double portion of caution.

This leads me to remark that when a connoisseur cleans a picture he stops with just discernment at the proper point, preferring to leave a little dirt upon it to rendering it cold and weak by cleaning. He knows that the golden tone, produced by time, gives to very many pictures an enchanting effect, and he takes every pains to prevent it from disappearing, and carefully avoids razing the varnish entirely down to the paint, unless in case of urgent need.

The action of the air and of damp induces, and in course of time fixes on all varnished pictures, a certain degree of foulness, which dims their look and tarnishes their brilliancy. The amateur should be aware that the renewal of the varnish is not the only remedy for this almost inevitable accident, for a very simple process, taught me by necessity, and recommended by experience, will dispel it. It is only necessary to rub the picture lightly and expertly with a fine sponge of sufficient size, or with a thick spongy and supple doeskin, both moistened with water and squeezed out, so that the water may not form on the picture, which is to be dried instantly, by rubbing it thoroughly, and with the quickest possible movement, by means of a soft and very dry linen rag gathered in the hand. The

amateur who shall acquire the necessary dexterity in this useful and simple process may long have the benefit of the same varnish.

Sect. III. — *Of Pictures which are covered with Oil.*

Every body knows that oils are divided into those that are drying, which harden with time, and those that are fat, which never dry, nor become fixed, but continue to spread over any porous surface on which they are put — qualities that render these last too injurious to pictures to admit of their ever being put upon them under any circumstances. The drying oils, on the other hand, particularly those expressed from linseed, walnuts, and poppies, are the basis of painting in solid colours. Although these oils are indispensable to give body and consistency to the colours used in painting, of which they form one of the constituent parts, and although they are also of acknowledged utility in reviving the colours and preventing cracks and crevices in pictures which are threatened with ruin through dryness and age, (provided that no more of them is used than is necessary to nourish the colours, and that it be wiped off, after having attained that object, with a piece of dry linen, or with bran, or crumb of bread,) it is not the less true that the application of them without necessity to pictures that are already finished is in every case injurious. For if the picture be too new to have yet acquired its perfect

hardness, the oil put upon it will incorporate itself with it, and cause it to grow yellow—a misfortune which, when confirmed by time, is of course beyond remedy. If, on the contrary, the picture has acquired by age its due degree of hardness, then the new oil, without incorporating itself with it, will form on the surface a crust, which in time will become as hard as the picture itself, and will dim its transparency and freshness, and corrupt the effect of the local and proper colours by a yellow and monotonous general hue.

It is this oil notwithstanding, as will be shown in the chapter on Varnishes, which is commonly employed as a varnish in Italy, and in part of Germany, where even artists cover their most valuable pictures with an incredible profusion of it, first rendering it even still more drying than it is, by boiling it, and by the admixture of white lead with it, as if they feared it would never become sufficiently hard without.

When so hardened, this oil has always been a grievous annoyance to every one who has had any thing to do with the cleaning of pictures. The remedy most commonly applied to it hitherto has been the scraper, and the long-continued application of water. I have myself experienced the evil of it, and have tried upon it in vain all the secrets which have been cried up to me, or which I have met with in books, except the scraper, the danger and insufficiency of which were too apparent. As to water, notwithstanding the danger to ochre primings,

and to panels generally, with which I know it to be fraught, I persisted in employing it perseveringly, as well cold as hot, by means of linen cloths moistened and applied without intermission. But my efforts tended to nothing but the bleaching of the colours to such a degree that I have never been able wholly to revive them. Continuing always my experiments, however, though with little hope, I have at length had the happiness to find in the application of this same oil itself the means of so softening the old oil that I have afterwards, with spirits of wine, removed both the oils, new and old together, without at all injuring the picture. Although this plan has succeeded equally well with four pictures on which I had occasion to employ it, yet I must not be understood to hold it out as infallible until from the number of the cases in which it is tried, and the uniformity of its success, it shall earn for itself that title; but persuaded that the want of other known means will induce connoisseurs to make trial of this one, I feel desirous to put them in possession of all the information that I myself have in regard to it.

My four pictures, all painted on panel, were evidently covered with an oil, which gave them an aspect alike sad and monotonous, and which seemed to be of many years' duration. I gave them a coat of linseed oil during the warmest days of summer, renewing once and even twice a day the places on which it seemed to be absorbed. On the twelfth day the oil on one of the pictures was

become so softened that it clung to my finger. I then employed good spirit of wine, without any other admixture whatever, to remove all the oil which I had put upon the picture; and the pleasure I experienced was only equalled by my surprise, when I saw the vivacity of the colours restored under my hands as the spirit of wine removed the old oil along with the new. After a few days interval the other three pictures gave me renewed occasion for congratulation by the same results, and with equal success.

With regard to the fat oils, such as that of olives, colsat, and the like, although the number of people ignorant enough to use them for pictures is luckily very inconsiderable, yet there are such notwithstanding; and there are even books held in some estimation which recommend this pernicious practice, and among others, I regret to say, the "Elements of Painting," by De Piles. I am not able to say anything from my own experience of such pictures, never having been disgusted by the sight of one, nor of those which are besmeared with the grease of animals, as is done by certain Italians. I will venture, however, from my love for the art, to hazard an opinion in regard to them, which is, that if there be any means of saving pictures so abused, it must, I think, be by reducing the oil and vegetable or animal grease to the nature of soap by means of alkalies, especially caustic soap-makers' ley weakened by a very large quantity of rain-water, with which the picture should be constantly washed

without any intermission, trying hot water with one picture and cold with another. The finishing operation will be the cleaning away with pure water the soap produced by so uncommon a process, if one has the good fortune to get it!

Sect. IV. — *Of Pictures which are covered with bad Varnish.*

Those who are well acquainted with the varnishes made from gum copal, amber, oil, and spirit of wine, and those especially who have often used every effort in vain to remove them without injury to the pictures on which they were found, will learn with satisfaction that these pernicious varnishes have been so seldom employed, that I have only fallen upon three pictures with them up to this time, only one of which appears to me to be covered with the varnish made of spirit of wine.

After various abortive efforts with the ordinary means, I at length got the better of this last by means of spirit of wine rectified, and somewhat warm. The two other pictures, in place of a very hard varnish, had one that was too soft and viscous, approaching to Venice turpentine. It afforded me the occasion of discovering a new method of coping with it, which I succeeded in doing by rolling it under the fingers with much force, after having softened it by successive applications of very warm water.

My experience in regard to the above varnishes

being so limited, I shall only further communicate to the reader two conclusions to which I have come in regard to them, and which considerate persons will do well to have in view. The one is, that the same solvent which has once dissolved any matter will dissolve it again with the help of time, manipulation, and the necessary degree of heat. The other, that resinous substances hardened by evaporation always dissolve by the application of the same substances that dissolved them at first, if again used in their liquid state, and through the intervention in like manner of time, manipulation, and the necessary degree of heat.

With respect to copal varnish, which may be recognised by its hardness and vitreous transparency, the learned chemist, M. Heyer, of Brunswick, has assured me that it may be removed by keeping it covered the necessary time with pulverised camphor, and that the powder or oil of rosemary is nearly as efficacious. He who may happen to encounter this refractory varnish may without danger make trial of both the one or the other of these means, which will at least do no harm should they do no good.

Sect. V. — *Of Pictures which are covered with White of Eggs, Isinglass, or Water Varnish.*

Water, especially warm, is so generally known and employed as the true natural solvent for removing these different washes from pictures, that,

if things corresponded in reality to their appearance, the simplicity of this matter would seem to require nothing more to be said upon it. But however simple and natural this remedy might appear, I am obliged by the necessity of the case to state distinctly that it never is easy, nay, it is often very difficult, and sometimes altogether impossible, to disencumber pictures of these substances, which cling to it as if they were incorporated with it, especially if they be put on before the picture has become hardened by time. Whatever may be the cause of a result so unlike what might be expected, my experience too strongly confirms the disagreeable truth to allow the least doubt to be entertained about it. I am convinced, therefore, that similar trials will give rise to the same complaint in all who, like me, speak in good faith, and disinterestedly. The above substances, sufficiently refractory when on the surface, are much more so when they happen to be under the varnish, in which situation they are the torment of those who make a business of this department, and who have the laudable ambition to make their work perfect.

These remarks, joined to those which I have submitted in speaking of the varnishes, will be sufficient, I trust, to deter every reasonable person from ever employing such dangerous substances on pictures, whether ancient or modern.

The means which have been the most generally successful with me in removing glaire of eggs when I have found it stubborn, has been to rub the pic-

ture well with linseed oil, which I remove one or two hours after by means of spirit of wine, when I find that it has generally become united with the white of egg, which it brings away along with it.

SECT. VI. — *Of Pictures which are covered with Smoke or Dirt deposited by the Atmosphere, and which have never been varnished or oiled.*

The saponaceous substances and alkalies take the precedence of all remedies in this case. They may all be employed with success. But as the saponaceous have the inconvenience of adhering too much to the picture, and the dry alkalies confuse one by the variations in their strength and in the quantities required, I shall confine myself, in order to prevent any such embarrassment to the inexperienced, to a detail of the mode of applying the caustic soap-maker's ley, which, after long experience, I consider to be the most valuable, as well on account of its efficacy as on account of the simplicity of the operation, and the ease with which the proper quantity may be ascertained. Thus: pour the ley into a cup of rain-water, drop by drop, until the water becomes a little gummy to the feel. It is by the greater or less degree in which it possesses this lubricity that its strength is determined. Custom will enable you to determine with confidence the degree of strength that will answer for the dirt that is to be removed. Commence with the weakest or least glutinous degree of strength upon a corner of

the picture: if it appear sufficiently strong, proceed; if not, add to the mixture drops of the ley until it has acquired the requisite activity.

Do not allow yourself to be misled into treating these precautions lightly. The pure ley is so caustic, that if a single drop remain upon the picture for an instant, it will do more injury than a live coal would in the same space of time. The kinds of dirt now under consideration, however, differ so much from each other in their nature, thickness, and age, that a mixture that might be active enough for one might not touch another, which would require a much greater degree of activity in the application. If in such a case the operator lose patience, and attempt to reinforce the mixture all at once, and at hazard, he will run the risk of burning his picture in place of cleaning it. Even when it is perceived that the mixture, though already of great strength, does not act as it ought, prudence requires that in place of increasing its strength its action be facilitated by some other means. This may be effected by mingling with it some white quartz sand, washed and well freed from all soil, or by adding to it calcareous or clayey earths, or similar heterogeneous substances, or by weakening or loosening the dirt with oil or water before beginning. Both of these aids have frequently succeeded with me to a wish. With the sand especially I have cleaned to a miracle, and so as to make them appear as if new, pictures which persons most experienced in this department had given up. It is well, how-

ever, to remark, when I mention this, that pictures in the situation of those in question are generally very ancient, and consequently as hard as stone, so that fretting them lightly with the mixture cannot do them the least injury, although it may be sufficient to overcome the dirt, when softened by the mordant with which the sand is mingled.

When it is ascertained by trial that the mixture is of the requisite strength it is to be employed in the following manner. Charge with it, more or less according to need, a brush of an inch diameter, long and thick in the bristle, and neither too stiff nor too soft, with which begin upon a part of the picture of about a foot square, brushing that with short and very rapid movements in every direction, and charging the brush with new liquid when wanted. If this movement be made with sufficient lightness and quickness, the liquid will become frothy, and will produce a lather similar to that made by soap. Great care must be taken to wipe off this as quickly as possible, by means of a wet sponge of sufficient size, which is to be held always ready in the other hand. The sponge, when charged with the lather, ought to be immediately plunged into a basin of pure water, and withdrawn again as quickly as possible, in order to remove the rest of the mixture from the picture with the fresh water which it will take up.

The part operated upon being washed, it will be easy to judge whether it is sufficiently cleaned or not. If it be not, the operation must be repeated

until you be satisfied. Continue to clean in the same manner successively all the rest of the picture, taking care to renew the water in the basin as often as is necessary to preserve it sufficiently clean. I have specified a brush of an inch diameter, knowing by experience that that accelerates the operation, and exposes the picture less than a smaller one, which prolongs the process too much when the picture is large, as those generally are which have never been varnished. Those of a smaller size, especially the Dutch and Flemish, have almost all been in the possession of persons careful enough to preserve them by means of varnish. If, however, you should light upon one of this class which has never been varnished, and which requires to be cleaned, there is nothing to prevent you substituting for the large brush a small one, or a piece of soft linen, or a small sponge. Nor is there any reason why you should not employ a brush that is hard and stiff, and short in the bristle, in case of need, particularly for pictures that are rough.

Experience has so convinced me of the safety and efficacy of the above method, that I venture to guarantee its success whenever it is employed upon dirt which has not penetrated into the colours, of whatever nature, and however old it may be. I can even assert that it has more than once removed light coats of oil at the same time with the dirt which covered them. As, however, spirit of wine has sometimes done me the same

service, and as, besides, it appears sufficient to remove atmospherical deposits which are not too old, a trial may be made of it before having recourse to the caustic lees.

Sect. VII.—*Of the different Kinds of Mould which attack Pictures.*

When a picture whitens all over, or in any of its parts, whatever it may arise from, it is said to *mould*, or to have *the mould*. This word has become technical in the art to designate, for the most part very improperly, things that have nothing in common with its general and primitive signification, which is confined exclusively to that whiteness which always announces approaching mouldiness in the substances laying undermost, and from which it makes its way to the surface. This, when it is not a saline crystallization, is in reality nothing but the commencement of a vegetable fungus, of a nature similar to the mosses and to mushrooms. In order to avoid the confusion arising from the improper use that is made of the word *mould* in painting, I shall divide the moulds into the *true* and the *false*, according to their real nature and the causes which produce them. By that I shall facilitate the understanding of the remedies that may be applied to them.

The true mould is always the consequence of the damp to which a picture may have been exposed in a place not sufficiently aired. It makes its attack

sometimes in front, and sometimes in the rear, and often on both sides at once. If it be perceived in time, nothing is more easy than to remedy it by drying the picture and rubbing the mould. Sometimes, however, it is necessary to raise the varnish, which it may have deprived of its transparency. It appears that in general the kind of enamel and stony hardness which the colours acquire from time, prevents the mould from penetrating them and injuring them in front. But on the other hand, when concealed from the eye of the owner, it makes its approach from behind; its insidious attacks come at length, not only to ruin the canvass, or even panel, but even to penetrate and pervert the colours. Here is the true cause of those troublesome stains, more or less large, and always in a certain degree round, against which no remedy has yet been discovered, that I am aware of.

I rank in the same class the nearly similar stains sometimes to be observed in pictures painted on copper or white iron, and which I attribute to verdigris, or to rust produced by dampness getting through crevices in the picture.

The *false mould* includes many kinds, different from each other in their nature and causes, and in the remedies required for them.

1. The first kind is that arising in the white of eggs, when dampness reaches it through the superincumbent varnish. It is this which the amateur has often the unhappiness to see spring up suddenly in certain pictures when they have been

wetted, and the water has found its way through crevices in the varnish. The only remedy in this case is to remove the varnish and the white of egg as far as possible; which may be done either by dry fretting or by using the spirit of wine. To these, however, it may sometimes be necessary to add linseed oil, either alone, or combined with the spirit.

2. The second kind of false mould is that produced under the varnish, by spirituous applications; either from their having been employed too weak, with the view of loosening the varnish before removing it by fretting; or from the spirit of wine having been used too strong, in order to dissolve the varnish, and remove it through the liquid application above mentioned. This kind of mould is the least troublesome of any, and requires no peculiar procedure, since the same operation which caused it will correct it in either case; a little more of the turpentine being used, where the spirit has been too weak, or a little more of the linseed oil, where it has been too strong.

3. The third kind of false mould shows itself generally after relining, when the varnish has been scorched during the operation by the too great heat of the irons, which often nearly burn the surface of the colours themselves. This abominable kind of mould, which renders a picture undistinguishable and disgusting, sometimes yields to a mixture of spirit of wine and oil of turpentine: but what proves that too hot irons scorch the colours, in the manner stated, is, that it is often

necessary in order to cure this sort of mould, to substitute for the oil of turpentine a true drying oil, in order to revive the colours, by replacing that which the heat has dried up.

4. The fourth kind of false mould, and the most stubborn of all, is caused by using the spirit of wine without mixture, or other mordant of too active a kind, with which some persons often persist in torturing a picture in order to remove thoroughly some mere speck of dirt, until they scorch or pervert the colours. This kind generally disappears on the place being rubbed with a drying oil, which revives the colours. I have, however, often found this remedy at fault. In such a strait, I have tried many other plans in vain, until the idea struck me to use spirit of wine and mastic varnish, in equal parts, with which I have rubbed the mould in the same manner as if I had intended to remove the varnish. This method succeeded with me to a wish, and has done me similar service in every case in which I had occasion to use it.

Sect. VIII. — *Of the Cases in which the Scraper and Irons may be employed on Pictures.*

Having always disapproved, most decidedly, of the conduct of those who have the hardihood to use a sharp scraper to remove dirt from the whole of a picture, I could only look upon such as practise this method in Italy, Germany, and the Low Countries, as equally ignorant and bold. How then can I

paint the surprise caused to me by two artists, the best informed in all Paris in every thing that regards pictures, and one of them entitled to my respect for his connoisseurship, when, on calling for them, I found both before Italian tables, scraper in hand, and occupied in removing, by this mechanical means alone, the dirt from the whole of the pictures they were employed on, whilst I was convinced they would have gained their object more easily, and far more completely, by using water strengthened with some drops of caustic soap lees, as I have recommended. So far from examples of such weight having shaken my opinion, they have served only to render more odious to me a method so injurious, by inspiring me with the dread of its being propagated under their authority, and by the publicity with which they use it.

But, however dangerous in my eyes may be the employment of the scraper on a picture in general, I consider the use of it as advantageous and necessary in certain cases, and when it is managed with the necessary dexterity and knowledge; as, for instance, to clean deep places, the smallness of which makes access to them difficult, or to remove bad repaints, which have become too hard to yield to the soap-lees wash or to spirit of wine. Still it would be prudent to soften these as much as possible before using the scraper.

When mentioning one iron implement, I take the opportunity to notice another, viz. the smoothing iron, which may be employed, moderately heated,

both for the lining of pictures and for the laying down of the colours when they have started from the canvass. In such cases the colours are covered with a paper rubbed over with chalk, over which the point of the iron is passed, until the raised places are no longer felt. If the paper adhere to the varnish, or to the colour from its being too fresh, care must be taken not to pull it away, for it will bring the paint with it. It must be dissolved by being moistened. If the raised places be large, they ought to be covered with a very weak flour paste before the iron is used, and in this case the paper ought to be oiled.*

SECT. IX. — *General Precautions to be taken in cleaning Pictures, whether for lining or restoring them.*

Besides the particular precautions recommended for each of the foregoing operations, I have yet to mention some that are of general application, and which prudence requires to be observed in every case. It is a general rule, in which every body concurs, that a picture ought not to be cleaned unless it be dirty; and that the varnish ought not to be raised except it be injuring the effect or dangerous to the preservation of the picture. It will be injurious to the effect, if it want the necessary transparency and purity. It threatens the preservation, if it be likely to cause the paint to crack. When a picture is

* Some picture liners use a heavy iron roller, with a heater, like an Italian-iron, for laying down the cracks on the whole of the picture which they have lined. — *Trans.*

dirty, that is, when the colours do not look as they ought, which is most perceptible in the white colours, it is proper, before having recourse to any other operation, to commence with the following simple and easy one. Let a very soft sponge, dipped in very clear rain water, and squeezed so that too much water may not remain in it, be passed over the picture several times; dry it up immediately with a very soft linen cloth, or with an old napkin, bearing on it as much as may be done without danger. If there be any foulness on the cloth after the rubbing, let the operation with the sponge be renewed until no dirt comes off on the cloth.

This simple process is very often sufficient to restore all the effect of the picture. But it is necessary to keep in view that, innocent though it may seem, yet if it be employed upon works painted on a priming of chalk, and if every care be not taken, it may ruin them in a few seconds, by wetting the chalk through the crevices of the picture, and thus swelling it to such a degree as to throw off the colour, and the picture will fall in pieces. Luckily an eye that is a little practised may easily discover these chalky preparations, which are scarcely met with except in certain old pictures of the sixteenth century, or the first years of the seventeenth, which are painted on panel.

I have observed more than once, that what I have failed to obtain by this simple ablution with water, I have succeeded in securing by means of saliva,

from its saponaceous and solvent quality, and that without any danger. Unfortunately this method is scarcely practicable, except for small pictures; but it often affords an excellent means of trying how far a picture will be improved by cleaning. In order to this, one has only to rub a small piece with it sufficiently long to remove the dirt, to wipe it well, and thereafter compare it with the rest of the picture.

Saliva is likewise the means generally employed by the curious who wish to form an opinion of a picture that is ill varnished, as when the picture is wetted with it, it produces for a moment the effect of varnish. But to do this with a well-varnished picture is an act most reprehensible! It indicates a man of very little delicacy to do it to the picture of another, and one very ill-informed who can do it to a picture of his own; for the saliva always tarnishes more or less the lustre of the varnish, particularly if it be not wiped off instantly with a soft linen cloth, the rubbing being performed by circular movements until no trace of the saliva remain. The saliva too is very useful when one has to varnish a picture that has been retouched, for on cautiously rubbing with it the places that are repainted, it will remove the oil which is always found on the surface of them, and which hinders them from taking on water, and even varnish.

If the amateur succeed in cleaning his picture sufficiently by means of water, or of saliva, he has only farther to varnish it, provided it require

this. But if he is obliged to employ the more efficacious methods of cleaning, he will commence first by examining whether it has been varnished or not. On fretting it with the dry finger, he will discover by the odour and friability of the varnish whether it has been made with mastic or other similar gums, and oil of turpentine. By washing it with water he may ascertain the presence of the glaire of eggs, or of the isinglass or water varnishes, from the froth and gumminess that will be caused, and even it may be from mould supervening. If, after these trials, properly made, he perceive no such indications, he may conclude that either nothing has yet been put upon the picture, or that it is covered with a hard varnish, or with dry oil. This, with a little consideration, may be determined by the eye alone. But if more be required in order to ascertain it, he may adopt such of the processes before described as may best suit the case.

The resolution, however, to remove the varnish from a picture must not be adopted on too slight grounds, and merely because of its being too yellow, without having well examined beforehand whether it would not be better to allow it to remain, either because it may be mixed up with retouches well executed, or may have been dirtied designedly in order to conceal retouches on the picture, or because its yellowish tint serves to give to the picture a mellow tone, on which may depend a great part of its harmony.

In like manner, when the varnish has lost something of its brilliancy, in place of removing it at

once, it will be much better to commence by washing it with pure and cold water in the manner before pointed out, after which you may try to restore its brilliancy by varnishing it with oil of turpentine, very clear and pure, and without any admixture.* This process is so little capable of injuring a picture that the greatest connoisseurs consider it as even necessary, and use it from time to prevent their pictures from becoming too dry. As to varnishes of water, isinglass, and white of eggs, every prudent amateur will attack them the instant that he discovers such dangerous enemies, and will use every effort to free his pictures from them.

In operating upon a work of art, whether to clean it or to raise the varnish, it ought to be remembered that the colours grow hard only by the lapse of time, and that new pictures therefore require more management than old. In general, the vegetable colours are by no means solid, and the earthy ones much less so than the metallic and the mineral. These last are the different ochres, the calx of lead, verdigris, and the calces of the other metals which furnish the solid colours (properly so

* This can scarcely be done without leaving unsightly brush-marks. If done successfully at all, it must be by floating the picture with the oil of turpentine, and letting it dry in a horizontal position without brushing.

If applied to dark pictures after the varnish is taken off, it revives the colours wonderfully. But it must be admitted that it does so by bleaching them, and consequently by weakening them. It is not, therefore, altogether without danger, if the picture be delicate or very valuable. — *Trans.*

called), and the admixture of which is necessary to give body to those that, of themselves, have too little, or none at all. Thus the metallic preparations derived from lead, particularly those called white lead, or ceruse, contribute more than any other colour to the solidity of a picture, since they enter into a greater number of tints than any other. Finally, the different glazings and transparent colours, being in general the least solid from their nature and from their want of body, ought to be treated with the greatest caution. It is necessary to be particularly on one's guard therefore with lake, grain yellow (*stil de grain*), both brown and clear, Chinese vermilion, Prussian blue, terra di sienna, and vine black; and likewise with ivory black and Cologne earth, when they are used as glazings.

A point of the utmost importance, and which must never be lost sight of is this, that among the glazings there will be found some, which, although very transparent and delicate, it is nevertheless very difficult to injure, because they have been laid on the colour when fresh, and have become thoroughly incorporated and united therewith; and, on the contrary, there will be found others, sometimes not so transparent and delicate, but which will yet be injured very easily, because they stand separate from, and do not adhere to, the colour beneath them, that having been already dry ere they were put on. A little attention will in general enable a connoisseur to distinguish between these, as in the glazings that have little solidity, he will always find, on places which have

been rubbed, traces more or less visible of the naked colour which serves as their ground. Prudence forbids the employment of mordants on these glazings, over which the varnish ought to be fretted lightly and circumspectly with the fingers, especially on the flesh parts.

It is no less imprudent to tease a picture unnecessarily with overmuch cleaning, and thereby expose the paint, in the vain expectation of freeing it from ineffaceable stains produced by the taint of flies, mould from the walls, verdigris, or rust, or to make needless efforts to revive the colours when absorbed by bad primings, or weakened by time. And I would in like manner caution my readers against wasting time with the mordants in the endeavour to clean troublesome deep places, for which, as I have already said, the point of a scraper, or of a penknife, is the proper remedy, and the only one that can be employed without danger. The scraper is likewise the only means for removing bad repaints, that from their hardness resist the mordants.

I will conclude this part of the subject, already perhaps too much extended, with this advice, viz. that as I have recommended amateurs to learn to judge of, to clean, and to varnish their pictures themselves, so in like manner I would dissuade them from retouching or repainting them with their own hand. This is too dangerous and too difficult an undertaking for an amateur. Those even who make a business of it so rarely succeed in attaining the perfection necessary to prevent their operations from being visible, or from becoming so by time,

that in my whole travels I have not met with a dozen artists to whom I would have ventured to entrust a picture of value. In place of adroit and cautious stipplers, or skilful and judicious painters, I have every where found pencils that were rash, heavy, and lavish of colour, wielded by persons who scarcely gave themselves the trouble to examine the combinations employed by the masters whose works they retouched, or to understand thoroughly the various changes produced by the slow yet certain action of time, air, and light. I have found them generally as sparing in the employment of drying oil as prodigal of that which is injurious, with which they daub profusely and unnecessarily the pictures that pass through their hands, doubtless from not knowing, that if ever so little of it remain upon the colours, particularly the whites, these will invariably become yellowish. But a much greater evil still is the pretended improvements, as unskilful as useless, which they have often the boldness to make, without being asked, even on the best composed pictures! Besides, no one, at the present day, is ignorant of their absurd method of painting in varnish, which corrupts the colours, and prevents them from ever attaining the requisite hardness. Every one knows too how pernicious is the practice of those self-called artists so often met with, who, wanting intelligence to seize the true tint required for a small defect in the picture they are to retouch, have the audacity to extend their dull pencil over the neighbouring parts, under the

pretence of bringing them into harmony! Hence those large dark stains which appear as soon as time affects their colours, and which render the pictures unrecognisable, disgracing the ignorant pretenders to whom they owe their existence. It would be a most happy event for art and for amateurs, if artists truly worthy of the name, renouncing the ridiculous prejudice which makes them fear that they would lower themselves by restoring the beautiful productions of the ancient painters, could be induced to think, that in place of being demeaned by the possession of this additional talent, they would become more estimable! I could give examples of the truth of this view of the matter at no great distance, but I am prevented by their proximity. I confine myself, therefore, to referring to M. Coclers of Amsterdam, whose celebrity as an artist scarcely in any degree arises from his own works, however charming they are, but is derived from the admirable manner in which he repairs the accidents that have happened to the chief works of the ancient masters. This he does with an art so magical, that when the retouch is dry, and the picture varnished, his pencil cannot be discovered on it.

I now come to the consideration of the art of lining pictures. Although it may be demonstrated by the most unvarying experience, that when it is well performed, in place of in any degree injuring a picture, lining renders it infinitely more durable, more united, and more agreeable to the eye, yet I

must also say, that many persons undertake it who acquit themselves so ill, that pictures come out of their hands as rough, and with the breaks and cracks as visible, as when they were put into them; or if they appear at first more united and in better condition after the lining, their old defects are not long of reappearing; they peel off, or shrink, blister, show as many disagreeable lines as there have been joinings in the sheets of paper with which they had been covered during the operation, exhibit all the traces of the frames, and however little the season may be a damp one, it is not uncommon to find a villanous mould appearing upon them from the bad size which has been employed, and which even shows itself through the varnish. At other times, the use of size too dry and hard renders the pictures stiff and brittle, and causes them almost to bend the stretcher. It is very lucky indeed if workmen so audacious and unskilful do not ruin the picture, by scorching it with using irons that are too hot, or by raising pieces of it from the ground; or destroy the glazings by the employment of mordants without sufficient caution, in order to remove the yellowish mould which is the necessary consequence of their having burned the varnish, and often the colours themselves, by the application of too much heat. In truth, the dangers to be encountered are so apparent to me, that I know not how to advise amateurs who have pictures to line. Whether from ignorance or cupidity, I have seen with regret during my travels that most liners neglect the pre-

cautions and depart from the process employed at Paris by artisans most justly famous in this branch. These last, in place of lining the pictures on their own stretchers by means of very hot irons, always do it, so far as their size will permit, on false stretchers, in such a manner as that they can work them from two sides; and they supply the place of the great heat used by the others, by means of heavier irons, longer continued labour, and more frequent renewal of the paper. They do not spare any exertion either, to obtain a paste and a ground size that shall be perfect, and a fine canvass without knots. Thus every picture comes out of their hands united like a mirror, and always remains so. Their workshops present an imposing aspect from the immense tables, the pulleys, the smoothing-irons of all weights and sizes, and the other implements, which announce at the first glance a substantial establishment, and inspire one's confidence. Such artists, whose well-deserved fame is confirmed by every case they are entrusted with, are infinitely respectable in my eyes, and worthy of the highest eulogiums. Whenever the amateur is fortunate enough to meet with such, let him hasten to entrust his pictures to them, in order that creases and other inequalities may disappear without their being hurt in any respect. They will even transfer to a new canvass, without the least danger, such as are painted on panel or on a bad cloth, and are threatened with ruin. This operation is so well understood at the present day, that it is practised at Paris upon pic-

tures of the greatest size with the most complete success, as may be seen in "The Martyrdom of St. Peter the Dominican," by Titian, and "The Virgin Donatary," by Raphael, which M. Hacquin has transferred to canvass for the gallery of the Louvre. All the success depends upon the *guard* or *facing* which is applied upon the picture in order to secure it, and which consists of one or two plies of gauze, made to adhere strongly by means of a flour paste, and one or two folds of thick and soft paper, pasted upon the last of these, in order to assist them. This facing serves to support and secure the paint, while the panel is cautiously removed by means of toothed planes*, after which the operation is reduced nearly to that of mere lining, except that it is in some sort double in this case. As an artist truly skilled in this department is really a benefit to amateurs, by giving to their pictures at one and the same time solidity and beauty, so every person who attempts it without a real knowledge of the process, exposes them to dangers which they will do very wisely to avoid, by prudently leaving their pictures as they are until they meet with one who can do them without risk. I have derived so much satisfaction from what has been done for me in this line by M. Foucqué, one of the liners for the Musée at Paris, that I owe him the return of making this public acknowledgment of his talents. The pictures that come out of his

* Called toothing-planes.— *Trans.*

hands are united like a glass, without any vestige of old creases, or marks of the paper facing, which is renewed four and even five times if there be occasion. In place of burning the colours, as so many others do, he employs irons with so little heat, that he is obliged to supply the place of heat by using them of much greater weight, and by applying more labour. It matters little to him upon what priming a picture may be painted, nor whether it is repainted, nor whether it be varnished or not, provided these have not been done too recently. Finally, in that state in which he delivers the picture it will always remain, without forming the least crease, and without ever detaching itself from the ground.*

As I have remarked that, next to the too great heat of the irons, one of the more ordinary causes of bad lining is the bad quality of the composition for fixing the old canvass upon the new, either from the SIZE that is used being too strong (a most certain occasion of failure in lining); or from the admixture with it of alkalies, or other ingredients which attract moisture, and which, especially in winter, produce mould; or lastly, from the use of certain mixtures for this purpose liable to be affected by variations in the atmosphere; I am gratified in being able to communicate to my readers the composition which M. Fontaine, at Paris, has

* No person can surpass the London liners, one of whom, Mr. John Peel, of Golden Square, is too well known for the excellence of his work to need any encomium here. — *Trans.*

assured me is that used by him. He warrants its goodness upon his own experience, and that pictures lined with it never undergo the least alteration, but always retain their condition. The composition is made by taking any given quantity of jelly (*i. e.* cold size), made from parchment, sheepskin, or other skins, by boiling; to which add an equal quantity of water, and a fourth part of the same quantity of ryemeal. The whole is heated, and used warm. The jelly, or size, made from the skins is the same as that used by gilders, except that it ought to be only half as strong. The composition when made, and cold, ought to be of such consistency that a spoon will remain standing in it.*

* The following two recipes for size, are, it is believed, used by some of the best London liners, for fixing the picture on the new canvass:—

No. 1.

Venice turpentine, 1 lb.
White resin, ½ lb.
One stone flour.
Add thin glue to give consistence.

No. 2.

A quart of paste.
Half a pint made glue.
Half do. Venice turpentine.
Two table-spoonfuls boiled linseed oil.
A table-spoonful Paris white.—*Trans.*

CHAPTER XVI.

OF THE VARNISHES USED FOR PICTURES.

SECT. I. — *Of bad Varnishes.*

WHILE most amateurs and connoisseurs throughout nearly the whole of Europe are agreed upon the utility of a good varnish for preserving pictures, and increasing their effect, it will hardly be believed that there are people in Italy, and in a part of Germany, who persist in condemning the use of it as hurtful, and who substitute for it practices which cannot fail to result, sooner or later, in the total destruction of works of art; while others, from ignorance of a good varnish, employ such as are very injurious. The most common among the destructive varnishes are those made with the glaire or white of eggs, isinglass, oil, gum copal, amber, and all the varnishes made with spirit of wine, oil, or water. Every body knows that the white of eggs, and things similar to it, cause new paint to crack and break in a short time. Thousands upon thousands of instances have unfortunately placed this beyond doubt. I can attest the same of all the water varnishes with which I have hitherto become acquainted, which are bringing ruin on modern pictures, from the custom most artists have of using them to obviate the bad effects produced by the absorption of the colours. However disagreeable

it may be to an artist to exhibit to the public the fruit of his labour in a disadvantageous state, had he not better undergo this for a limited time than see his work perish, from the purchaser neglecting to remove this varnish, the use of which ought to be only temporary? And cannot the painter acquaint the proprietor, and assure him, on the evidence of connoisseurs, of the favourable change which will certainly be made in a few years by time alone; or failing that, by the application of a good varnish, which may then be applied without danger, seeing that in three years a picture generally becomes sufficiently dry to receive this? These considerations appear so natural that they ought to strike all artists; but self-love, interest, and custom, are very difficult to be overcome; of which the following is an instance:—

Being at Leipsic in 1795, I made the acquaintance of M. Graff, a painter, much esteemed and employed, owing to the beauty and resemblance of his portraits, but whose works had the defect of cracking in a very short time. Far from shutting his eyes to this, he himself complained of it to every body, blaming always the bad quality of the oils used in his colours, and in despair at not having been able to find better, in spite of every search in many countries. In vain did I protest that he wrongly accused the oils of an evil which had no other source than the water varnish, or glaire of eggs, which he always hastened to put upon his pictures, in order to give them brilliancy. I was never able to convince him of so evident a truth, notwithstanding

the weight he attached to my opinion in regard to the other parts of the art — so strongly do even the greatest men cling to their errors!

It will be well if certain artists be convinced by these remarks of the danger of water varnishes, white of eggs, and other matters of that kind. To those who, notwithstanding all I say, will persist in the use of them, I can only farther recommend that they will at least do what lies in their power to diminish their bad effects by mixing with them a proportion of the purest sugar-candy, melted in the strongest possible decoction of colocynth. This last will keep off the flies, while the sugar will give to the varnish a degree of pliability which will hinder it from cracking the colours. The destructive effects of white of eggs, and other similar substances, are by no means confined to new pictures only. It is proved, by an infinity of cases, that they produce similar effects upon the oldest pictures, sooner or later, in proportion to their age and hardness. Thus I have seen in the gallery of the reigning Dukes of Brunswick excellent Italian pictures, very thick in the colours, and from having been painted two centuries ago of course very hard, which the white of eggs had in process of time caused to shrink, and to separate into a multitude of rounds and irregular lozenges, in such a manner that the canvass was left bare in many places, more than the twelfth part of an inch. For this pernicious varnish employed by his predecessors, M. Weytsch, landscape painter and director of this gallery, has

substituted drying oil, which I have seen collected of the thickness of a half-crown piece in the large and deep creases formed in two beautiful pictures by Dietrici, from their having only stretchers without keys. M. Weytsch, however, informed me that he used the oil merely from want of funds to purchase varnish, and that he himself altogether preferred the latter.

I wish I could have said as much in favour of M. Riedel, a painter, and the principal inspector of the magnificent electoral gallery at Dresden, the most determined and obstinate enemy of varnish whom I have yet met with. A volume would scarcely suffice to contain the entertaining proofs of his true or affected dislike to varnish which he afforded me during my long stay at Dresden; a dislike which he carried so far, that if he could perceive the least trace of varnish in a picture, whatever might be its merit and state of preservation, he shrugged his shoulders, and said dryly, in German, *that it was a good picture, but that it was already varnished* — meaning by that to say, that it was already doomed to destruction! Nay, not confining himself to words, he actually put in practice the following little manœuvre with much adroitness. Having selected some pictures in the gallery, from which he removed the varnish that had grown old and yellow upon them during half a century, he took care in doing so to leave it remaining on the whitest and lightest part of the pictures, which places thus became an ugly stain that shocked every person. This stain he pointed out to all who were inclined

to listen to him, as a demonstration that varnish was poison for pictures; whereas the clear-sighted saw in the cleaned parts of the picture only an incontrovertible proof that the varnish had not injured them in the slightest degree! The payments received by M. Riedel from his Highness the Elector, for his first trials of a vegetable oil varnish of his own discovery, were so considerable, that they could not but increase his ardour to continue the use of it!

In the mean time his previous operations did not escape criticism, and were by no means favourable to him, when a comparison was made between the former and the present state of some Italian chief works, such as the *Night* and the *Saint George* of Corregio, upon which he had operated. Not having seen these until after they had come under his handiwork, I am not able to determine how much their condition is to be attributed to that. But truth compels me to say, that I found in this famous *Night* not only clouds such as we see in marble, but likewise such hardness and dryness in many parts, and such a disagreeable grimace in the countenance of the woman who holds her hand before her eyes, to say nothing of other defects, that I cannot conceive how this picture could procure so much credit as it has done to Corregio, if it came from his hands such as it is now.

At that time I frequented the Dresden Gallery every morning, and got from M. Riedel all the details of his practice. He informed me that

amongst others the chief works of Corregio, Raphael, Titian, and Procaccini, after having undergone his preparatory operations, had got a coat of his *oil of flowers*, which he would repeat until every part became perfectly bright! And on my remarking that in the admirable Venus of Titian the carnations alone were bright, and all the rest flat, he told me, with perfect coolness, "that having only as yet given it three coats of his oil, that was not astonishing, but that he would put it all in unison by multiplying the coats." Such was his threat at the very moment that I felt overpowered with chagrin to see the superb carnations of Titian acquiring a yellowish, sad, and monotonous tone, through the coats that he had already given to it!

Not only has the disastrous use of oil, which is confined in Germany to certain provinces, extended itself throughout the whole of Italy, where an infinity of fine pictures have long suffered under it; but what seems scarcely credible in that country of the art, a method much more detestable still is practised by ignorant persons, who, on the pretext of nourishing and setting off the colours in pictures, rub them with fat oil, or lard, or other animal grease. I have been assured, to my great astonishment, that in more churches than one, the pictures underwent this nefarious operation on the eve of the great festivals in Italy. So destructive a practice comes in process of time to rot the picture, so that it will no longer hold together. M. Foucqué, one of the principal liners in Paris, has assured me

that all his art has been insufficient to save certain Italian pictures so treated, which individuals into whose hands they had come through the revolutionary wars, had intrusted to him to line or to transfer to a new canvass.

If animal grease applied to the face of pictures destroys them by slow degrees, the oil of turpentine itself even may cause their ruin fast enough, if it be applied to the back of such as are painted on canvass. Though this practice be extremely dangerous, yet we find it nevertheless very much cried up by more than one author as a secret, under the specious pretext, that by this means the colours are immediately revived, so that the pictures appear as if new. But in point of fact this detestable plan, though it give to the picture a temporary brightness it is true, ends by decomposing the priming and effacing the colours.

Amongst the varnishes which amateurs ought altogether to banish from use, I shall point out, without doing more than mentioning them, those made from gum copal and amber, as well as all those that are prepared from oil or spirit of wine without exception, their stony hardness rendering them as dangerous for pictures, as they may be suitable for carriages, furniture, and wainscotting. To these pernicious varnishes, I add the waxed water of *Bachelier*, which, being full of alkali, corrodes the colours, and causes them to fly off, particularly when a picture that has been varnished with this drug comes to be washed.

Sect. II. — *Of good Varnish.*

After having reviewed the different kinds of varnish, and analogous substances that are injurious to pictures, I have now to speak of those which are useful, and by the employment of which no danger is superinduced. These, from the united experience of the best-informed amateurs in the different parts of Europe, are reduced exclusively to those varnishes which are made of the oil of turpentine, called also the essence or spirit of turpentine, combined with different resinous substances. The varnish hitherto acknowledged as the most exempt from defect when it is prepared with the requisite attention, is that made from mastic (misnamed a gum, but which is a resin,) dissolved in a due proportion of oil of turpentine. The varnish so formed is clear and transparent, and when applied to pictures dries very soon, without breaking. It acquires also a degree of hardness and cohesion sufficiently close and permanent, and may, notwithstanding, be easily raised, and reduced to a powder by a light and methodical fretting with the bare and dry fingers, and without the employment of any other medium. Unfortunately almost all the substances which from the dearness of mastic are substituted for it, such as olibanum, frankincense, rosin, and pitch, are deficient in clearness and transparency, and have the fault of becoming yellow, and acquiring a dull unnatural look in a short time.

The superiority of mastic varnish is so well established by its constant and daily use all over Europe, and it is besides so universally known and adopted by all well-informed amateurs, that it may seem superfluous to give here the recipe for its composition. But although all the world are agreed as to its constituent parts, they are not equally so as to the relative proportions of these, so that one frequently sees amateurs dissatisfied with the consistency of their varnish, some complaining of its being too thin, and others of its being too thick. Such was my own case until I adopted the following recipe, to which, after long experience, I now give the preference: — To a pound of the clearest and purest mastic in beads, which I place in a clear bottle, with a flat bottom sufficiently large, I add two pounds of oil of turpentine, which I take care to select as bright and clear as the purest water.* In summer I expose the bottle to the sun; in winter I put it at a moderate distance from the fire. The first day or two I shake it roughly as often as possible, were it even every half-hour, in order that the beads of mastic may separate and present the more surfaces to the action of the turpentine. When they have

* A pint of oil of turpentine weighs about a pound (an ounce and a half more), so that the pound of gum goes to rather more than a quart bottle of turpentine. The Brabant lb. is somewhat more than the English imperial lb., 100 of the former being equal to 103·35 of the latter; but this does not affect the relative proportions now given, the quantities being reduced to the same measure of weight. — *Trans.*

come to form only one mass from their adhering to each other, and to the bottom of the bottle, the shaking serves only to raise and spread the higher part of the mass, which is already half-dissolved, through the oil, so as to admit the solvent to the under parts. It is rarely that a whole week is required for the complete solution when the bottle has been well shaken, and well exposed to the heat. Most frequently, indeed, one or two days are sufficient. If one were pressed for time, a sand-bath moderately heated might be had recourse to; but I only suggest this in case of necessity, having always preferred varnish made by a slow process. I have never, therefore, agreed with those who make varnish on the instant by means of the fire, for this kind has always a tendency more or less to grow yellow.

For the benefit of those who are not well acquainted with mastic, I may mention that it is a dry resin that distils from the true mastic tree of the Levant on incision. The taste is slightly aromatic, astringent, and resinous. It is imported in the shape of small beads, amongst which are mixed small shapeless grains. The beads are the best. The yellowish colour which it has ought to be very pale and transparent, and it ought to break clean under the teeth, to soften with heat, to melt and puff up in the flame of a candle, itself to flame on hot coals, and to give out an agreeable odour.

A varnish made with the proportions above specified will have as much consistency as is required,

even in cases where it is necessary to have it of the thickest kind. But for those who require it thinner, it is a good plan to make likewise another supply, prepared in the same manner, except that it should have three parts of the oil of turpentine (instead of two) to one part of the mastic. Time, in place of injuring, improves these varnishes, if kept bottled. In order to apply it successfully to a picture it is necessary to work it well on it, crossing it in every direction. To get rid of the bells which form on the brush, scrape the brush on the edge of the vessel that holds the varnish; and to avoid dust, apply it in a place into which no one may come during the day on which it is used. After laying on the varnish the picture must be placed horizontally, with the painted surface uppermost, for an hour, that the varnish may spread itself and dry uniformly; after which, the picture may be placed on end, with its front to the wall. It is proper, as far as possible, to varnish only on clear and serene days. The varnish flows and spreads itself better in summer than in winter, and is slower of drying, on account of the heat.*

In buying the mastic it is necessary to guard against the cupidity of the dealers in it, who adulterate it by the mixture of other resinous substances

* The quantity of varnish used may be less, but should never *exceed* two thin coats, so as to allow the handling of the pencil to be seen. Nothing is more suspicious-looking, as regards purity, than a thick gummy coat of varnish over a picture. — *Trans.*

that are lower in price, particularly olibanum. Those who wish to give it every advantage ought to spread it upon a flat plate, and pour very pure rain water upon it until it swim, and then cover it with another plate, and expose it thus, where it may get the most sun, and during the greatest heat of summer, until all the water is evaporated. This operation, which it is often necessary to repeat more than once, gives the highest degree of clearness to the mastic, and by it I have obtained varnish which has never altered its tint. Those who consider this operation too tedious ought at least to wash their mastic well, in order to free it from the dust with which it is always accompanied. No one ought ever to use it without taking this most necessary precaution.

Restorers of pictures, knowing that varnish never takes a good hold of the oily and greasy surface of paint that is too new, have for a long time been in the practice of first giving to pictures that are repainted or retouched, a coat of white of eggs, in order that they may be able to varnish them sooner. In the present day, the knowledge of the pernicious effects of this practice has made a solution of isinglass to be substituted for it, which, in my opinion, is equally bad. I condemn these the more freely, because by mixing with the colours used for the retouch the requisite quantity of sugar of lead, and thereafter exposing the picture to the light in a place sufficiently airy and warm, it may very well be varnished in a month, and often even

sooner, provided the new colours are not too thickly laid on, and do not form too large masses, and if a very thin varnish be used. This last may easily be obtained by adding the proper quantity of the oil of turpentine.

Having referred to this thinning of the varnish, I may mention that the addition of the new turpentine to the old often destroys its clearness, and causes a deposit to be formed that is very glutinous; but its clearness returns naturally in a few days, and even immediately by the heat of a sand bath. All varnishes, indeed, form more or less of a deposit in the course of time. This, however, improves their clearness, since the deposit takes down and incorporates with it all the dirt which might be injurious. Small specks of wood are the only things that are likely to remain swimming in it, on account of their lightness. To avoid these there is a necessity for clearing the mastic from them before mingling it with the oil of turpentine.*

* Pictures are liable to become dimmed very soon after being varnished, either from a very thin bluish film of smoke forming on them, or from the varnish becoming *chilled*, that is, acquiring a frozen appearance similar to ground glass. It will not do to rub them for the removal of these, until the surface of the varnish has become quite hard. To do so would make it permanently dim, the surface being too soft to bear the handkerchief, and so getting crushed with the slightest pressure. Good varnish, however, ought to be sufficiently hard in ten days to admit of the film of smoke being removed by *very* delicate rubbing with an old silk handkerchief; and for this purpose it is best done by a lengthened movement (as a groom rubs a horse) instead of a round one. But against the chilling of the varnish

I am not aware that there is any certain remedy. Some varnishes, however, particularly those of the best London makers, are less subject to it than others; and it is to some extent a preventive to varnish the picture in a heated room, and to warm the surface of the picture before applying it. I have been told also, on good authority, that chilling may be prevented, and even removed, by rubbing the surface of the varnish with a soft linen cloth moistened with turpentine, putting at the same time on the surface of the varnish as much linseed oil as adheres to the point of the finger on touching the oil with it. This I have not tried, but it is certainly a good thing for rubbing up a picture that has got a little tarnished. It must be rubbed perfectly dry to prevent its attracting dust.

When, however, the varnish has fairly chilled, the best plan is to let it alone for six or eight weeks, and then damp the surface, bit by bit, with a moist spunge, and rub it dry with an old silk handkerchief. By this means, if done gently and with patience, a fine enamelled surface will be produced. — *Trans.*

CHAPTER XVII

OF PUBLIC GALLERIES, WITH REMARKS ON THOSE OF PARIS, VIENNA, DRESDEN, DUSSELDORF, AND MUNICH.

The decline of the colossal power of Rome was succeeded by ages of barbarism unfavourable to the cultivation of the arts, and especially that of painting. Pictures were then, at best, only a kind of images. It was not until the fifteenth century, and the discovery of painting in oil colours, that princes, and the great, began to compete with the church for the productions of the pencil. By degrees pictures became the most distinguished and most valuable ornaments of palaces and public buildings; and in these they continued to be hung, until the danger to which they were liable from the too public exposure of such places, or the increasing importance attached to them by their illustrious proprietors, gave rise to the idea of collecting them in buildings devoted exclusively to their reception. It is thus that most of the public galleries have had their commencement. Many of them have been so enriched by successive additions, that they have now truly become national treasures, as honourable to the country which possesses them, as useful to the people who have the privilege of access to them. These advantages may be lost, however, if the enjoyment of them be reserved to

the proprietor alone. This last consideration ought to be enough to induce certain sovereigns in Germany to abolish the shameful practice introduced by those who have charge of their galleries, of taxing strangers who go to see them. For does not such a practice present obstacles, founded on no utility or necessity, to the diffusion of good taste, and to the progress of knowledge ?

Public galleries may be accounted amongst the most convincing proofs of a high degree of civilisation, of a state of peaceful security and permanent prosperity, of a wise employment of the public revenues, and of a government enlightened, mild, and paternal. It would be in vain to object that the public galleries in France were augmented under the anarchial government of the revolution, while England, so proud of its knowledge and civilisation, has, as yet, no gallery at all, notwithstanding its wealth, and its stable and constitutional government. The facts of the case rather confirm my position; for it was to her sovereigns that France owed the formation of her gallery, one of the most precious in Europe; and though the revolutionists increased it without limit, it was not from the love of the art, but to assuage their insatiable passion for seizing on every thing, at the risk of seeing every thing perish. And such, indeed, would have been the result, if a wiser government had not prevented the ruin that must have followed from so many interesting productions of the art being accumulated at Paris, by distributing them, and so

dividing the care of them, among the different departments of the country. England in like manner, thanks to its kings, would have enjoyed to this day a gallery worthy of its opulence, but for the fate of Charles I., the great protector of art and artists, and the instability of the throne consequent upon his fall. I own, nevertheless, that the English parliament, which disposes at will the treasures of the nation, ought long since to have done what the frequent changes in the succession to the throne have hindered their kings from doing, and so have placed England at least on a level in this matter with many other countries less able than she. Happily for the honour of the English nation, individuals enough among them have proved that she is not insensible to the charms of art, by the truly magnificent collections which they have made, and are still making, at great expense, thus charging themselves, in place of the parliament, with the maintenance of the national glory. But such private collections, being almost all distributed among the country seats of powerful families, can never excuse the English government from forming a public gallery at London, especially if they wish the school of painting established there to succeed. May the artists of London be as firmly persuaded of this as I am! May her citizens be as deeply penetrated with its advantages! *

* This was of course written before the establishment of the National Gallery. — *Trans.*

The Raphaels, the Rubenses, the Titians, and Caracci improved themselves by studying the works of other great masters. Public galleries, where art displays her glory and her magic in chief works of every class, afford to the scholar a method of instruction the more certain, in that they demonstrate to his eyes the actual practice of that of which his master can teach him only the precept; while the master himself finds there, in his turn, a thousand opportunities for improvement, for guidance in difficulty, and for acquiring a firmer step in the progress of his art. He finds there likewise a very easy means of rendering himself a true benefactor to his pupils, and of promoting their future fame, by exercising a little self-denial, and generously engaging them, were it ever so little, in copying the choice pictures of the old masters in place of his own. The utility of these galleries is not confined to this. They alone have the merit of exhibiting the entire art in all its results, its different epochs, its progress, its schools, and its cultivators. What the too short span of human life does not permit us to hope for in any private collection may be effected in the course of time by a public establishment, provided those who direct it have the zeal, the probity, the impartiality, and the full complement of knowledge required for a situation which it is so difficult to fill with success. I am willing to suppose, that, by giving a large remuneration, a custodier may always be obtained who is possessed of zeal and probity; but

it is impossible to secure by the mere amount of money all the knowledge required for such an appointment, and still less to prevent a painter, supposing such to be appointed, from entertaining a continued partiality for that school, subject, and manner which he has once adopted. I should never have done if I were to mention all that my observations and my zeal for art suggest to me on this point. But it is enough to refer to my last chapter, in order to show how indispensable the knowledge that belongs to an amateur is to those who direct public galleries. And while such knowledge is necessary in order to their completing the gallery, and securing the preservation of its contents, it is not less required of them that they and their subalterns be distinguished by complaisance and disinterestedness towards the public, in order to render the treasures which are entrusted to them useful to the utmost extent of which they are capable, by facilitating and encouraging access to them, and so contributing to the instruction of artists in their art, and to the diffusion of good taste and knowledge amongst mankind.

By general custom the word *Gallery*, considered with reference to painting, is applied to designate, not the building, but the productions of the pencil, collectively, which are contained in it. The principal public galleries are those of Paris, Vienna, Dresden, Dusseldorff, and Munich.

I. The Gallery of the *Musée Royal*, now in the palace of the Louvre at PARIS, consists of the

pictures acquired at great cost by the kings of France. It was commenced by Francis I., the friend of Leonardo da Vinci, and greatly augmented by Louis XIV.*

In the Florentine school the Musée is particularly distinguished for the works of Leonardo da Vinci, Fra Bartolomeo, Andrea del Sarto, Pietro da Cartona, and two excellent pictures by Christophero Allori.

In the Roman school it surpasses every other collection, public and private, by the number, quality, and importance of the works of Raphael possessed by it. It possesses also a charming *Saint Michael*, by Baroccio, and a number of the works of Poussin.

In the Venetian school it is distinguished in an especial manner by the most important works of Paul Veronese, by the admirable *Martyrdom of Saint Agatha*†, and two other very fine pictures by Sebastian del Piombo, two good works by Giorgione, a number of the works of Titian, amongst which are some that are not black, and finally, by the marvellous *Ring of Saint Mark*, by Paris Bordon.‡

* During the wars of Bonaparte, pictures, as every body knows, were taken by the French troops from many continental nations, and placed in the Louvre, and in the chief towns throughout the departments; but most of them were returned to the States to which they belonged, by the Allied Sovereigns, on the final overthrow of Napoleon in 1815. — *Trans.*

† Not now in the Louvre. — *Trans.*

‡ Restored to Venice in 1815. — *Trans.*

In the Lombard school there is a brilliant array of the most precious works of Corregio, particularly his *Saint Jerome*, which formerly belonged to the Academy at Parma*, and for which the Elector of Saxony, King of Poland, in 1755, in vain offered the enormous sum of 320,000 francs, although Corregio was paid only forty-seven ducats for painting it, seven ducats more than he got for his famous *Night*, in the Dresden gallery.† The Musée is rich also in the number and importance of the works of Domenichino and Albano which it possesses, and is graced by many of Guido, in his second or good manner; by two excellent pictures from the hand of Parmegiano, and a charming picture of the Virgin, by Louis Caracci; a number of the works of Annibal Caracci, some of which may be recommended for the clearness of their colouring; an agreeable Holy Family, by Procaccini; abundance of Guercini's works, some of which are less black than is usual with him; and finally, by the Adoration of the Shepherds, an admirable chief work of Spagnoletti. The Nativity‡, and other beautiful works by Benedetti, a Genoese painter, as well as the works of Murillo, a Spanish painter, adorn the Musée, and do much honour to himself likewise.

* Restored to Parma in 1815. — *Trans.*

† The ducat is equivalent to about three shillings and threepence sterling. — *Trans.*

‡ Not now in the Louvre. — *Trans.*

In the Flemish school this gallery is peculiarly brilliant, from the number of Rubens' highest works included in it, as well as those of his best pupil Van Dyck, those of Philip de Champaigne, and many excellent specimens of Teniers, and chief works by John Van Eyck.

Among the Dutch painters, it has select specimens of Carl du Jardin, Adrian Van Ostade, Ary de Voys, Van der Heyden, Francis and William Mieris, Albert Cuyp, De Keyser, Everdingen, Paul Potter, a great battle-piece by Wouvermans, and a number of Gerard Dou's works, although not all of the best quality. It is still deficient in the works of many excellent masters of this school, such as Gonzales, Hobbima, Arnold Van der Neer, Rachel Ruysch, Van der Does, and Hackaert. It is not unprovided with examples of Van Aelst, Breenberg, Brouwer, Dietrici, Elsheimer, Van Huysum, Lairesse, Mignon, Peter Neefs, Eglon Van der Neer, Gaspar Netscher, Poelemburg, Pynacker, John Hendrick Roos, Terburg, William Van der Velde, John Baptist Weenix, and John Weenix; but I have seen better specimens in other galleries, and in private collections.

In the French school the Musée is all that might be expected, and without a rival. The most remarkable specimens are, the Preaching of Saint Paul, and the Descent from the Cross, the two chief works of Le Sueur.

On the other hand, it possesses no choice work of Albert Durer, and is not eminent in the

German school beyond some good portraits by Holbein.*

II. The Imperial Gallery at VIENNA owes its origin to that constant love for the art of painting which has hitherto been almost hereditary in the House of Austria. The gallery formed by the Emperor Rodolph II. at Prague, the place of his residence, was the admiration of the whole world for the gems which it contained. But after the death of that monarch it was pillaged, and its contents dispersed by the Swedes during the thirty years' war; and three admirable works of Corregio, afterwards noticed, which were carried off with a small number of other chief works to Vienna, were all that were saved. There this remnant, combined with such pictures as were there already, and with the magnificent collection of the Archduke Leopold William, brought from the Low Countries in 1657, and other additions, formed for a long time the Imperial Gallery in the Stallbourg, adjoining the Court. *Prenner* and *Stampart* have given an idea of the contents of this gallery in a work published by

* According to the Catalogues of the year 1844, the Musée contains the following old pictures, viz.: —

Of the French school	373
Flemish, Dutch, and German	540
Italian	485
Copies	8
	1406

Besides the Standish Gallery, consisting of 244 oil paintings, and the Spanish Gallery, containing probably as many more. — *Trans.*

them in 1735, entitled "Prodromus Pinacothecæ Cæsareæ," in which they have represented on a very small scale nearly one thousand of the pictures. In 1776 the gallery was transferred to the very beautiful palace of Belvidère, which the celebrated Prince Eugene caused to be built in 1724, in the quarter called Renn-Weg, for a summer residence; and there it still remains, but much augmented by pictures taken from the old castles belonging to the Emperor in the different provinces, and by purchases made by Joseph II. and Francis II.

In the Florentine school the gallery of the Belvidère is particularly distinguished by two excellent pictures by Fra Bartolomeo; a chief work of Andrea del Sarto, and many other good works of this master; a very rare specimen of Anthony Belivelti, remarkable for its vigorous and agreeable colouring; two very precious pictures by Francis Furini, which rival Titian himself in the carnations and Rembrandt in effect; a very good specimen of Cigoli, one of Francis Vanni, one of Santo di Titi, one of Francis Currado, an agreeable picture by Vasari, two charming works by Gentileschi, and a very beautiful picture of the Virgin, by Carlo Dolci.

I cannot admire the pictures by Leonardo da Vinci, which are here included under this school; and as to the five pictures bearing the name of Michael Angelo, the spuriousness of four of them is evident so far as regards the execution; for

although the invention, the ordonnance, and the design in them appear to belong wholly to Michael Angelo, that which represents the attributes of the four Evangelists shows the pencil of Julio Romano. The Carrying off of Ganimede is positively asserted by Vasari to be painted by Baptiste Franco, from the design only of Michael Angelo; and the keeper of the gallery assures me that the same is the case with regard to the two others, namely, the Holy Family, and the Saviour in the Garden of Olives. The fifth is a small picture on slate, 20 inches by 17, known as the Dream of Michael Angelo, which, although it has suffered much, has an air of originality and singularity about it that is very interesting.

In the Roman school the Belvidère possesses among others, three good pictures attributed to Raphael, but of which one only, The Saint Margaret, appears to me to be free from doubt. That which represents Jesus with the Virgin, and Saint John, is probably painted by Balthazar Peruzzi, whose name, with the year MDVI., may be observed in the embroidered border of the Virgin's robe. But it is no way inferior to the works of Raphael in his first manner, while it is an infinitely greater rarity. The third picture, being a Holy Family of four figures, has much more of the manner of Francis Penni than of the third manner of Raphael. It is attributed to the latter, it is true, but I cannot coincide with this opinion, notwithstanding the constant tradition at Milan, founded

on the print by Bonasone, and notwithstanding the very large price paid for it by Maria Therese to the church of Saint Celse there. Besides, whatever may be the merit of the picture, the name of Raphael can never make me shut my eyes to the disagreeable reddish-brown tone, the too youthful air of the Virgin, and the representing of her in dry profile.

In the same school the Imperial Gallery possesses also many works of Baroccio, one of which is a small gem; a Holy Family, by Julio Romano, which is one of the most tolerable pictures that I have met with of this bad colourist; The Telling of the Beads, a capital work of Caravagio, to which Van Dyck has added a portrait; The Death of Saint Joseph, one of the chief works of Carlo Maratti, and many other excellent pictures of this master; and, finally, four pictures by Mengs, and among them a Holy Family, in which this exclusive partisan of the ideal has taken his own wife as a model for the Virgin!

I do no more than mention other less remarkable works of some of those masters, nor those by Perrugino, Ingegno, Baldi, Polidore, Joseph D'Arpino, Andrea Sacchi, Dominico Feti, The Virgin and Child, by Sassoferato, for which Joseph II. paid so large a sum, nor the pretty but very small Saint Catherine, by Parmegiano, nor the pictures attributed to Poussin.

In the Venetian school this gallery is particularly distinguished for the number of its pictures

by Titian, to a part of which I might take exception. But a third of them at least may be ranked amongst the best works of the master, and the Ecce Homo is the most important work of his that I am acquainted with as regards the number of figures, although the most of the heads are very ignoble. There are many works of Paul Veronese, Paris Bordon, Old Palma, and Tintoretto, which do them much honour, but none of them, in my opinion, so much as his very excellent Saint Justin does to Pordenone. The three specimens of Bernardo Strozzi are of the choicest quality of the master, as are also those by Belini. The Woman taken in Adultery, by Padouanini, is a distinguished and very agreeable picture. The Virgin and Angels, by Lorenzo Lotto, is a charming specimen, as well as the Holy Family, by Schiavone, and also the Calling of Saint Peter, by Marco Basaiti, the rival of Giovani Belini, which is precious from its great rarity, and is known to be the chief work of this old master.

In the Lombard school I can do no more than mention The Baptism of Jesus Christ, the chief work of Guido, and other works by this master, and by the Caracci. I pass by in like manner the other works of Corregio, to notice three charming gems by him, painted to the order of the Duke of Mantua at the same time with the famous Leda and the Danae, and presented to Charles V., who placed them in his gallery at Prague. The three now mentioned, called The Rape of Gani-

mede, Jupiter and Io, and Cupid shaping his Bow, were saved by being carried to Vienna before the Swedes seized upon the gallery at Prague in 1648, and so escaped the fate of the Leda and the Danae, which were carried off by them, and which a French ambassador in Sweden discovered stuffing the windows of a stable. I have no hesitation in saying that the above three pictures of Corregio are the *ne plus ultra* of art, both for subject and execution. The Cupid in particular is truly magical, and, so to speak, supernatural, by the enchanting grace of its design and expression, and by the astonishing truth of the representation, although the picture has suffered somewhat in the body of the figure. There is also a very beautiful copy of it in the Belvedere, made by Joseph Heinz before the original was injured. The Io and Ganimede have also suffered so much as to produce an unpleasant effect when viewed near. Being painted on canvass with a strong empasto, they are so closely covered over with cracks as to affect the general tone of the colouring, and destroy it in many places, which has led to its being very ill restored. The Cupid, being painted on panel, has escaped the cause of this evil, but not the imprudent hands of cleaners, nor the pencil of unskilful restorers. I do not know what grounds Vasari and the Abbé Lanzi have for maintaining that this picture was not painted by Corregio, but by Parmegiano, and that he made many repetitions of it. All I can say is, that if it be so, Parmegiano has here

surpassed himself, and equalled the most enchanting figures of Corregio.*

The Supper at Emaus, by Schidone, the Marriage of Saint Catherine, by Francesco da Cairo, and the three pictures by Spagnoletti, the last very superior in quality, and particularly in colouring, to most of his pictures, do honour to the Imperial Gallery, as well as the very delightful picture of Saint John in the Desert, by Murillo.

I cannot say as much of the four pictures attributed to Augustino Caracci, called Love Growing, Love Content, Love Suffering, and Love Dying, pictures as famous from the name of the artist, and the engravings of them, as from the extravagant licence of the subjects. They have a certain effect as long as they are hung very high; but when I had them taken down, and saw them near, I found they were only very middling copies.

In the Flemish school this gallery surpasses all the others by a sequence uninterrupted, and almost complete, of all the principal artists who became famous during the fifteenth, sixteenth, and seventeenth centuries, that is to say, from the commencement of painting in oil by John Van Eyck, until the extinction of the celebrated school originated by Rubens. The Belvidère, possessing only forty pictures of Rubens, must yield the palm in point of numbers, to the Musée at Paris, which possesses sixty. But nothing can surpass the merit of several of his works here, such as Saint Ignatius

* See frontispiece. It continues to be attributed to Parmegiano by Dr. Waagen and other connoisseurs. — *Trans.*

exorcising the Demoniacs, Saint Ambrose repelling Theodocius, Saint Ildephonse before the Virgin, which of all the pictures in the Belvidère has cost the largest sum to the House of Austria, and the admirable portrait of Rubens' second wife, Helena Forman (life size), leaving the Bath, the carnations of which surpass in truth even those by Titian himself. I am certain that the above four are painted by Rubens' own hand, but not so the most of the others, not even the Saint Francis Xavier reviving the Dead, although it be the companion of the Saint Ignatius, and although the sketches of both which are also to be seen here, are certainly by him, as is also his own portrait in the same saloon.

In the works of Van Dyck, the Belvidère, and the Musée at Paris, are nearly equal. But among the portraits by him in the Belvidère there are thirty that are truly marvellous: at Paris there are only nine of the same quality. The Belvidère surpasses all other galleries in the number and excellence of its specimens of Teniers, and many other first-rate artists, and is so nearly complete in the masters of this school that it wants but a few, and amongst them Gonzales Coques, in order to make it altogether so.

It is not so rich in those of the Dutch school, but it possesses very many works of the most distinguished masters, and it has the advantage of presenting them arranged in chronological order from its origin down to the present day. Of all the galleries in Europe, the Belvidère is the only one in which a knowledge of the German school

may be acquired, there being two entire saloons filled with its productions.*

III. Although the Royal Gallery at DRESDEN, which is contained in the Marstall, a square building close to the new market, is one of the least ancient, the zeal and noble generosity of Augustus III., Elector of Saxony, and King of Poland, placed it, even from its origin, on a level with the most renowned galleries; for this enlightened monarch had so active a predilection for the art that he not only purchased, in 1745, from Duke Francis III. of Modena, then reigning, a hundred pictures chosen from among the most precious of those collected by the Dukes of Modena during two centuries, for which he paid one million five hundred and sixty thousand francs, but he never ceased during his life to take advantage of every opportunity that he could find to enrich his gallery with pictures worthy of his magnificence and taste, at whatever cost. †

In the Florentine school this gallery possesses two pictures by Leonardo da Vinci, and four by Andrea del Sarto, among which is the famous

* According to the authorised catalogue compiled by M. de Mechel in 1781, the Imperial Gallery of Vienna then contained,

Of Italian pictures	316
Flemish and Dutch	567
German	351
In all	1234

excluding minatures and drawings, and exclusive also of the battle pieces and portraits in the Belvidère Inferieur, which, together, amounted to sixty-six more. — *Trans.*

† According to the Catalogue of 1839, there were 1857 pictures in the Dresden Gallery. But they are not so arranged as to show the numbers of each school. — *Trans.*

Sacrifice of Abraham, which he intended for Francis I. of France, in the vain hope of thereby reconciling that monarch.

In the Roman school it is remarkable for a picture by Raphael, representing The Virgin in a Glory, with Saint Sixtus and Saint Barbara, which Augustus III. bought at Plaisance, in 1754, for 200,000 livres, and the Virgin and Basin, the best work which I know of Julio Romano.

In the Venetian school the visitor will admire a fine landscape by Giorgione, called Jacob embracing Rachel, and fifteen pictures by Titian, the most of which are excellent, particularly Venus holding a Flute, the figure of which is admirable, though terminated by a foot quite unworthy of him.

In the Lombard school the Dresden Gallery yields to the Musée at Paris in point of numbers, as regards the works of the Caracci and their followers, but it excels all public collections in the variety of masters of this school, and in the quality of the specimens. It is particularly remarkable for the works of Corregio, amongst which are his famous Night, or Adoration of the Shepherds, his Saint George, not less famous, his Saint Sebastian, remarkable for this, that all the Angels in it appear to be mounted as if riding on each other's backs, and his Magdalene reclining, a small picture of about a foot high, by one and a half broad, for which Augustus III., notwithstanding the defects in the design of the feet, paid the sum of 6000 louis-d'or, although the flesh-colours, which are very light, are nothing but spots upon a black

ground, and upon a blue dress as sombre as the ground.* This gallery also possesses, in the same school, many rare and very excellent works of the two Dossis; the Virgin and Rose, and three others, by Parmegiano; eleven by Guido; and as many by Albano and Guercino. But it particularly excels every other gallery in the select quality of the works of Annibal Caracci, who here shows himself in all his glory.

In the Flemish school this gallery is distinguished more by the number of masters of whom it has specimens, than by the quality of the examples. A great number are attributed to Rubens and Van Dyck, of most of which I have nothing to say, except as to the admirable Boar Hunt, which is not only in my opinion a true picture by Rubens, but one of his wonders.

The Dresden Gallery is so well supplied with choice pictures of the good Dutch masters that it requires only a very few to complete them. It has distinguished specimens of more than one of them, such as Van der Werff; the best picture by Slingeland that I know; many works by Berchem, and some of them of the best quality; and more pictures by Wouvermans than any other gallery, but among them, I am concerned to say, many copies. I cannot avoid taking the opportunity to observe how unworthy it is of a public gallery to exhibit bad works, whoever may be the master, and how much more

* The louis-d'or is equal to from nineteen to twenty shillings sterling, according to the exchange. — *Trans.*

unworthy still to exhibit copies, not only on account of the dishonour which the art thus receives in its very sanctuaries, but also by the danger to which models that are bad and false expose young artists, and particularly by the wrong done to the proprietors of the originals; for the public pay such respect to public galleries that the copies which they contain are taken for the originals without examination.

In the German school this gallery is by no means to be compared to that of Vienna.

IV. The Gallery of Dusseldorff owes its existence to the elector palatine, John William, one of the most zealous friends and protectors of the art. It consists of a suite of five halls, of which the first is called the Saloon of Rubens, on account of there being in it forty-six pictures which are all attributed to that master*, although I am very far from being able to concur in this opinion. I admit with pleasure that I am able to recognise without difficulty the pencil of that master himself in some of them, and in others his composition, with the hand of one or other of his good scholars. But there is another set in which I find nothing of his celebrated school but the composition; and even that, in a small number, appears to be altogether different from his.

The fourth hall contains, besides the Assumption of the Virgin*, one of the good works of Guido, and some pictures of Rembrandt, a suite of twenty-five interesting pictures by Van der Werff*, from which

* Those marked * are now at Munich. — *Trans.*

the hall is called by his name. Gerard Dou gives his name to the second hall, which contains his Charlatan, the most capital picture of this master that I am acquainted with.* But I do not consider it to be his chief work, as some do, because there are parts of it too stiff and cutting, especially the erect trunk of the old tree, which is much laboured, and which attracts the eye by the strong light that is on it. Perhaps, however, this may have arisen from the cruel unskilfulness of the person who cleaned this magnificent picture. In the same saloon are two beautiful landscapes by Berchem, in his good manner.* In the first saloon, called the Flemish, as well as in the preceding, are many pictures attributed to Vandyke*, although in merit, and especially in colouring and touch, they are very different from each other. Here, also, is the most important, but not the best, picture that I know of Gaspar de Crayer*, for which he obtained the enormous price of 80,000 francs, by much the highest price known to have been given for this master. Among certain pictures, which they call moveable because they are not hung up, is that of the Wise and Foolish Virgins, by Schalcken*, which excites the admiration of the *curious* more than all the rest of the gallery; but I cannot say this of connoisseurs.

The succession of the ancient elector of the palatinate to the duchy of Bavaria†, and the consequent

* Those marked * are now at Munich. — *Trans.*

† He succeeded in the year 1770, through the failure of the

withdrawal of the best part of the Dusseldorff Gallery to that of Munich, was an unfortunate event for the former town, to which its gallery brought a continual influx of strangers. The final events of the late wars forced Bavaria to renounce the duchy of Bergh, of which Dusseldorff is the capital. But though the new sovereign reclaimed the pictures from the King of Bavaria, the latter managed to retain them for the Munich Gallery.

V. The Royal Gallery at MUNICH consists of seven rooms, which contain 996 pictures. Of these only seventy belong to the original gallery of Munich, sixty having been taken from Manheim, and 161 from Dusseldorff. All the rest have been taken from the Gallery of Deux-Ponts, or from the churches and convents in the ancient possessions of Bavaria, or from the Duchy of Wurtzbourg, although it submitted but for a moment to Bavaria. From this last were taken, amongst others, a St. Jerome, an entire figure, and not very wonderful picture, known time out of mind to be by Palma, but of which they are so enamoured at Munich, that during my stay there they were engaged in engraving it as a work of Raphael, for which it will probably pass in the

younger branch of the family. The title of king was assumed during the successes of his ally Napoleon. Dusseldorff still possesses a collection of drawings by great ancient masters, including specimens of Julio Romano, Raphael, Michael Angelo, Titian, &c., and amounting in number to no less than 14,280. It is distinguished also by the best modern school of painting in the world, which, curiously enough, sprang up after the removal of the old gallery. — *Trans.*

world as many others have passed before, thanks to the inscriptions of engravers.

In the first saloon are sketches attributed to Rubens, including most of those which belonged to Marie de Medicis. Every eye that is in any degree experienced will clearly recognise them to be the compositions of Rubens, executed by the hand of his scholars. This is the more evident from the one called the Saint Francis de Paula, No. 257., which is by the hand of Rubens himself, as may be observed throughout, notwithstanding that some clumsy dauber has covered with his heavy touch all the retiring parts which Rubens had done no more than glaze.*

* The Munich galleries, including those in the royal residences, and particularly that in the palace of Schleisheim, which itself comprises between two and three thousand, contain the greatest number of pictures of any place in the world, being made up of collections from Dusseldorff, Manheim, Deux-Ponts, Nuremberg, Augsburg, and Bamberg, the churches and convents throughout the Duchies of Wurtzburg and Berg, and the private collections of its sovereigns, augmented by the purchase, within these few years, by the reigning King, of the Wallerstein and Boisserée collections ; the last formed by two brothers of that name at Cologne, and containing the finest specimens of the old German school.

The public gallery was formerly placed in the Hofgarten. But the present King has erected a handsome building, on the most approved plan, for the reception of about 1500 pictures, into which have been draughted a selection of the most choice from the whole of the above, including most of those that were formerly in the Dusseldorff Gallery. It is called the Pinácothéc, and on the publication of the Catalogue in 1839, contained 1269 pictures, not arranged in schools. — *Trans.*

CHAPTER XVIII.

OF THE UTILITY OF PRIVATE COLLECTIONS, AND HOW TO FORM THEM WELL.

If it be true that amongst the numerous passions to which human nature is subject, there are many which seize upon us only to drag us into evil, it is no less true that there are others which contribute to our happiness, and augment our felicity. Among the latter there is none that affords an enjoyment so continual and enduring, or that may be so easily communicated to others, as the taste for pictures. None is less exposed to end in hopeless *ennui*, none offers so clearly to the possessor the prospect of increasing his wealth in augmenting his pleasure, provided only that he act under the guidance of prudence and knowledge. This may, at first sight, appear paradoxical, but it will become plain from what follows.

Everybody knows how much the taste for pictures is on the increase, and that the price of good pictures is enhanced from year to year, and even from day to day. The prices given at public sales in every country are evidence of this, especially those in Holland and the Low Countries. Gerard Hoet has given a collection of these in three large volumes, from which it appears that, since 1684, up

to the present time, prices have continued to increase progressively, so that a picture which was worth but ten florins then, is now worth as many hundreds. It is true, however, that this increase, continual and progressive as it is, applies only to pictures of real merit, and which are in conformity with the rules of the art and with nature; while those, of which the beauty is false and factitious, their merit consisting only in a kind of dazzle, and those which have acquired a reputation founded on caprice, or the credulity of the ignorant and the manœuvres of dealers, have not been able to stand the infallible test of time, and have sustained the depreciation which their mediocrity deserved. The fall in the price of such as these however, seems only to have enhanced, by comparison, the rise on such as are truly good; and if the public papers and catalogues may be trusted, we shall scarcely be able to credit the immense sums which pictures of the highest class have brought for some years, both by public or private sale, as well in England — where it is not uncommon to see many thousand guineas paid for a fine specimen — as in Russia, France, Italy, Holland, and the Low Countries. This unlimited augmentation in prices is not surprising, for it has nothing in it of hazard, nor of fashion, nor caprice, but is founded on the nature of the thing itself, and cannot fail to continue, unless important revolutions, physical, moral, or political, shall arise, to shake to its foundation the prosperity of nations, and to destroy social

order. For to cover a surface, opaque and uniform, with a little colour, but without any actual relief, and by means so simple to bring into view every object that we would, with all its accessories, in the perspective required by their several distances, and with the same truth and illusion as if one saw them in a faithful mirror, is an art so magical, surprises so much the human mind, makes an impression so agreeable, and produces an attraction so seductive, that it is absolutely impossible that the number of those who own the enchantment of the art can ever diminish. Want of sufficient means can alone account for amateurs not multiplying without end, as spectators increase with the arrival of every public and gratuitous exhibition of the productions of this beautiful art, which must attract greater admiration in proportion as knowledge is extended, and as instruction spreads step by step over the family of mankind.

But, while from these causes the number of amateurs is continually on the increase, there are, on the other hand, unavoidable physical causes which constantly diminish the number of pictures, and by consequence enhance their value. Thus the rash hand of ignorance, accidents without number, and time itself, which wears out every thing, destroy from day to day so many good old pictures, that the quantity of them is gradually diminishing in a manner to alarm every amateur. Every one who has taken an interest in the matter must recollect with sorrow how many chief works

have perished in the flames that have destroyed palaces, churches, and galleries, and how many the sea has engulfed on their passage to England, to Russia, and other countries. So many have, to my own knowledge, perished by these and the other causes mentioned in the course of this work, within these forty years alone, that I can scarcely believe my eyes when I observe the great number which yet remain to delight us.

Having thus shown that I did not advance a paradox when I stated, that he who made the acquisition of pictures, increased his wealth at the same time that he augmented his pleasures, it remains to me to point out how the amateur ought to act in order to secure this result, and, by placing his pursuit under the guidance of knowledge and prudence, prevent, as far as is possible, the approach of weariness and regret.

Young amateurs have already seen, in the first chapter, a faithful picture of the ruinous and imprudent conduct generally pursued by them in their first purchases, and which I myself pursued when I commenced mine, nearly forty years ago. It is natural for us, in the early stages of our taste, to begin with the purchase of indifferent pictures, or even bad ones, with which we never fail to be disgusted sooner or later; our desires rising higher and higher towards perfection as we ourselves go on increasing in knowledge. That this is a true picture of what takes place, is sufficiently confirmed by the experience of all amateurs, who

constantly follow in the same course, and continue in a round of exertion and expense, proceeding from the bad to the indifferent, and from these to the good, with more or less success, in proportion to the amount of their information. At first the amateur is led by an irresistible desire to possess works of art in general, without being able as yet to distinguish their different degrees of merit. It is, therefore, very natural that, till he acquire the requisite discernment, he should adopt the least expensive means of satisfying his taste, and that in his purchases he should prefer the cheap bargain that he can understand, to that merit which he has not yet learned to appreciate. But by degrees his eyes are unsealed by the acquirement of knowledge, and by the magical truth of pictures by more skilful artists. These cause him to dislike his first purchases; nor does he cease to regret the money laid out upon them, until new acquisitions, more wisely and happily chosen, relieve, by the pleasure which they give to him, the regret he experiences at the recollection of the others.

For these decisive reasons, I would prescribe two rules for the guidance of those who wish to proceed wisely and prudently in the formation of a collection, on the observance of which they will always have reason to congratulate themselves, and escape all ground for repentance. The one is, to avoid with care the purchase of any picture that is bad or indifferent, and not to give away money, but for such as are truly good, nor *for the name they bear, but for their real and intrinsic merit.* The

other is, to examine in the purchase of a picture *what it is*, not from *whence it comes*. That is to say, never allow yourself to be dazzled by the great names of masters, and still less, by the stories and genealogies without number by which the proprietor endeavours to give importance to his picture, but, keeping your ears well closed, and your eyes wide open, form your opinion of the work by the qualities you discover in it, regulating your judgment by the principles laid down in my second chapter. At the same time, there is no reason why, after having decided upon buying the picture on account of its own intrinsic merit, you should not inform yourself as to the name of the artist, to gratify any interest you may feel upon that point, or from any other motive.

Until the young amateur shall be enabled by study and observation to judge for himself, it will be prudent for him to take the advice of such as have a reputation for sagacity, and who by their station may be above all suspicion of unworthy conduct. If these confirm his favourable opinion of a picture, then he may conclude that the acquisition of it, so far as its merit is concerned, is consistent with the dictates of prudence. But the price being a different matter, it will be for him to take care that that is not too exorbitant. Of that he will soon acquire some knowledge by experience, and by consulting the prices at the best sales of the day, as well as from the fourteenth chapter of this work, which is devoted to that subject.

Between pictures of equal merit, give always the preference to those which unite the most perfect harmony with the most agreeable and attractive effect, for it is the same in respect to the general effect of a collection, as it is in regard to each picture, — that it will never please, however excellent may be the several parts of it considered by themselves, if they do not harmonise with each other as a whole. You will take care, therefore, that no picture be so bad or indifferent in its kind, as to appear misplaced amidst the beauty that surrounds it, and so injure the harmony and enchanting effect produced by the general aspect of the collection.

It must not be supposed, however, that every picture in a collection ought to be equally important, or painted in the same style, in order to attain this harmonious effect. By no means: as the good effect of each picture by itself depends on oppositions made with judgment, and on combinations well managed, and not on monotony and uniformity; so, the good effect of a well-chosen cabinet, far from requiring that the pictures be all of equal force and consequence, or of the same class, on the contrary, very much depends upon its possessing that delicious variety which may induce the eye to wander over it with delight, and that judicious difference in the subjects, the style, the effect, the size, and the importance of the particular specimens, by means of which each may give effect to the other. If you wish to give every possible advantage to your collection, it is absolutely necessary, however precious it

may be in other respects, to unite to variety in the colouring, a distinction in the subjects, the masters, the tone, the effect, the importance, and even the size and shape of your pictures, so as to permit that agreeable arrangement, which it is so desirable, but so rare to meet with. Thus will you augment your pleasure by a variety of enjoyment, and give interest to the general effect of your cabinet by the magical power of oppositions and happy unions.*

* The difference in the character and effect of pictures here recommended must not be confounded with difference in *quality*, in respect of which any deterioration, as indicated in the preceding paragraph, is most injurious to the pleasure afforded by a collection. When indifferent pictures occur once and again on viewing a collection, they affect the average opinion formed of the whole to a much greater extent than might be supposed, and lead us to question the judgment of him who admits them. Nay, even a chance picture of *superior merit* and effect may in this way destroy a whole collection at once, by showing by comparison the worthlessness of the rest. Hence the value of the good advice given by Mr. Winstanley, of Liverpool, in his small work, viz. *to act upon a system* in collecting pictures; and that as well for the attainment of uniformity in quality as for saving of expense, from its enabling the collector to strike at once at his object, without the repeated losses that arise from changing his views.

The systems that may be adopted are various. One may be contented with the pretty and pleasing drawings, sketches, and thoughts, of the artists of the day, which are to be met with in most towns, and cost but little compared with the talent they evince.

Another man may aim at the finished and beautiful productions of modern painters, which (if he avoid those of the *geniuses* who paint pictures in a day, but without ever completing any of them) will scarcely leave him any thing to wish for.

A third, who may be disposed towards the old masters, may confine himself to such as are not of the very highest and most

It has always been my endeavour that my collection should exhibit pictures that are original,

expensive degree, and of whom, by so limiting his views, he may be enabled to obtain the best specimens, differing little from the good pictures of the leaders in their respective classes. While a fourth may enjoy a fortune and a taste (enviable, but more perilous) that enables him to bring around him the "light of other days," the achievements and the triumphs of those master minds whose existence formed epochs in the art.

All these collections, even the most modest of them, will afford enjoyment to the man of unaffected taste. But not so the mixed chaos of great names and little meaning, the refuse of collections, cast out upon the world and to be met with at every turn, which sometimes collectors present to you as Raphaels, Titians, and Guidos, until by frequent repetition they actually seem to have convinced themselves that they are so; and which indeed are so worn that they might pass for any body, all being rubbed and weak, except some strong light or skinned figure that stares you out of countenance in the foreground. Nor yet will the collector derive much credit from second-rate or early pictures of the great masters, unless he fairly acknowledge and show that he knows them to be such, without which acknowledgment they will be set down as evidence of an ill-informed taste. Nay, indeed, they may even, in time, by a kind of reaction, create an obliquity of judgment. For it is possible by long contemplation of such pictures to become partial to such as have no other qualities to recommend them than the feebleness of age, or the common-places of mannerism. Persons so situated would not acknowledge a picture to be by Jacob Ruysdael, if it were clear, natural, and transparent, nor unless it was black in tone, syrupy in the water, and chalky in the ground; nor a picture to be by Hobbima, if it were light and silvery in the touch and tone, varied in all the different trees, and illumined with a gleam of sunshine, instead of being heavy, cold, and black. Teniers would not be Teniers to them, if he had not the liny sketchiness they have been accustomed to associate with him, but which he escapes from in his best pictures; nor would they relish him in such a landscape as that at Antwerp, in which he equals or surpasses the best landscape painters in

and that are true of the master to whom they are attributed. All that can be required of him who takes it upon him to determine the master of a picture is, that the picture shall be truly an original one by some person; that the style, the composition, the colouring, the empasto, and the touch in it, have more conformity with the master named than with any other; that he who undertakes to name it have the knowledge necessary to entitle him to do so, and that he judge in good faith, with impartiality, and without caprice or prejudice. Although forty years' experience and practice have entitled me in some sort to suppose that I have acquired the knowledge necessary to judge of the originality of my pictures without fear of being deceived, yet I leave to the public the appreciation of my abilities in this respect. I endeavour with the utmost anxiety to form my own opinion correctly and honestly. By acting thus, one need not fear being accused of partiality, unless from the effrontery of certain cavillers, who are the pest of young collectors, and who, for want of true science, seek to pass themselves as connoisseurs by very decided language, and by a very forward, confident, and impertinent manner — who, in a word, find no other way of acquiring importance so short as

rich variety, fine perspective, and natural colouring. By such persons, indeed, a picture that displays all the bloom of freshness, and a full round of brilliant, but harmonious colour, instead of having faded into monotony and weakness, is looked upon with doubt, or at least not understood, and is perhaps designated as a French copy. — *Trans.*

denying without rhyme or reason what others believe. The true and impartial connoisseur is always modest and reserved in proportion to his experience. It is the ignorant alone who find nothing difficult, and believe themselves infallible, and who are as hasty and rash in their decisions as obstinate in the opinions which they have once taken up.

The reader will easily understand that I do not consider pictures that are evidently damaged, or disfigured by re-paints, to be worthy of being admitted into a choice collection. The state of freshness and preservation of your cabinet will attract the attention of true connoisseurs, and contribute to the enchanting effect of the whole.

Finally, although the real beauty and intrinsic merit of a picture depends as little on its frame as the natural form of a man depends upon his garments, that does not hinder a bad frame from injuring a good picture, just as a bad habit may spoil the appearance of a fine man. Fully satisfied of the truth of this, with the importance of which I cannot sufficiently impress amateurs, I have taken care that the richness and beauty of all my frames shall correspond with the value and selectness of my pictures. I have laid out a considerable sum on this needful accessory, but I find myself more than repaid by the imposing effect which they give to my collection.

To leave nothing to be desired by amateurs, I add, that I prevent the sun from shining directly on any of my pictures by thick white muslin cur-

tains, which break and disperse the light amongst them in a most agreeable manner, and without causing any reflection from them; and for this reason I appoint the middle of the day, in preference to any other time, for those who wish to see them.

With regard to the arrangement of a collection, I may mention, that after having tried without success all the colours, red, brown, green, grey, and black, which are generally used for the walls on which pictures are to be hung, I have finally decided upon a green of a deep bluish tone, and flat (mat), with which colour I am so satisfied, that I have painted the floor with it as well as the walls. Those who may imitate my example will find how well the gilded frames detach themselves from such a ground, which besides can do little injury to the colours in the pictures, as a true green is scarcely ever found in them, notwithstanding the variety of verdure which they represent. I leave several inches of wall all round each picture, betwixt it and the others.

I indulge in the confident assurance that every amateur who shall follow the advice and make use of the principles contained in this work, will be enabled to enjoy through his purchases the desirable happiness of augmenting his pleasures at the same time that he increases his wealth, and will never experience the ennui which follows bad or indifferent acquisitions, but against which a good picture is the most infallible antidote. Thus he will double his existence by increasing his enjoy-

ments, and that with pleasures which are at once refined and innocent, and with delights which are always fresh. For the sight of a good picture never palls upon the sense. Thus he will be able, without additional cost to him, to present entertainment to his friends, to amateurs, and to the curious; whose instructive conversation will repay him with a new gratification. Thus, too, will he be enabled to render an essential service to artists, by affording them the opportunity of instruction. Thus, in fine, will he insure to his old age the only enjoyment which can render it happy without the admixture of regrets; for long and constant observation has shown me, that he whom age has rendered insensible to every other kind of pleasure, seems to revive with the ever-lively satisfaction, which he experiences in the midst of his pictures!

THE END.

London:
Printed by A. Spottiswoode,
New-Street-Square.

ILLUSTRATED WORKS,

AND

BOOKS ON ART, CRITICISM, LITERATURE, &c.

PRINTED FOR

LONGMAN, BROWN, GREEN, AND LONGMANS.

I.

LECTURES ON PAINTING AND DESIGN: delivered at the London Institution, the Royal Institution, Albemarle Street, to the University of Oxford, &c. By B. R. Haydon, Historical Painter. With Designs drawn on Wood by the Author, and engraved by Edward Evans. 8vo. 12*s*.

II.

THE HAND-BOOK OF TASTE; or, How to Observe Works of Art, especially Cartoons, Pictures, and Statues. By Fabius Pictor. Third Edition. Fcp. 8vo. 3*s*.

III.

THE ROSE GARDEN OF PERSIA. By Louisa Stuart Costello, Author of "Specimens of the Early Poetry of France," "A Summer amongst the Bocages and the Vines," &c. &c. 8vo., with Borders printed in Gold and Colours. (*In the Press.*)

IV.

A DICTIONARY of ARTS, MANUFACTURES, and MINES; containing a clear Exposition of their Principles and Practice. By Andrew Ure, M.D. F.R.S. M.G.S. M.A.S. Lond.; M. Acad. N.L. Philad.; S. Ph. Soc. N. Germ. Hanov.; Mulii, &c. Third Edition, corrected. 8vo., with 1240 Engravings on Wood, 50*s*.

RECENT IMPROVEMENTS IN ARTS, MANUFACTURES, AND MINES. By the same Author. Second Edition; being a Supplement to the Third Edition of his Dictionary. 8vo., with numerous Wood Engravings, 14*s*.

V.

GOLDSMITH'S POETICAL WORKS. Illustrated with Engravings on Wood, from Designs by the Members of the Etching Club. Square crown 8vo., uniform with "Thomson's Seasons," 21*s*.; bound in morocco, by Hayday, 1*l*. 16*s*. (*In the Press.*)

VI.

THOMSON'S SEASONS. Edited by Bolton Corney, Esq. Illustrated with Seventy-seven Designs drawn on Wood, by the Members of the Etching Club. Engraved by Thompson and other eminent Engravers. Square crown 8vo. 21*s*.; bound in morocco, by Hayday, 36*s*.

VII.

THOMAS MOORE'S POETICAL WORKS; containing the Author's recent Introduction and Notes. Complete in 1 vol., uniform with Lord Byron's Poems. With a Portrait, by Richmond, and a View of the Residence of the Poet. Medium 8vo. 21*s*.; or 42*s*. bound in morocco, by Hayday.

VIII.

MOORE'S IRISH MELODIES. New Edition. Imperial 8vo., illustrated with 154 Designs by Maclise, etched on steel.
(*In the Press.*)

*** The Poetry and Designs will both be engraved, and each page surrounded with an Ornamental Border.

IX.

ROBERT SOUTHEY'S POETICAL WORKS; containing all the Author's last Introductions and Notes. Complete in one volume, medium 8vo. with Portrait and Vignette, uniform with Byron's Poems and Thomas Moore's Poetical Works, 21*s.*; or 42*s.* bound in morocco, by Hayday.

X.

CONTRIBUTIONS TO THE EDINBURGH REVIEW. By Francis Jeffrey, now one of the Judges of the Court of Session in Scotland. 4 vols. 8vo. 48*s.*

XI.

THE ILLUMINATED CALENDAR AND HOME DIARY for 1845; copied from the Manuscript of the Hours of Anne of Brittany, arranged as an Almanack and Diary. Enriched with Twelve large Designs, one appropriate to each Month, illustrative of Manners and Customs of the Fifteenth Century, with a Title-page ornamented with Fruits on a Gold Ground: the whole copied from the Kalendar in "The Hours of Anne of Brittany," carefully coloured by hand, and enriched with Gold; also, Twenty-four Ornamental Borders, composed of Natural Flowers, from the same MSS. The Borders printed in Gold and Colours. Imperial 8vo. 42*s.*

XII.

A HISTORY OF ILLUMINATED BOOKS, from the IVth to the XVIIth Century. By Henry Noel Humphreys. Illustrated by a Series of Specimens, consisting of an entire Page, of the exact Size of the Original, from the most celebrated and splendid MSS. in the Imperial and Royal Libraries of Vienna, Moscow, Paris, Naples, Copenhagen, and Madrid;—from the Vatican, Escurial, Ambrosian, and other great Libraries of the Continent;—and from the rich Public, Collegiate, and Private Libraries of Great Britain; superbly printed in Gold, Silver, and Colours. Parts 1 and 2, imperial 4to. 12*s.* each; large paper, folio, 21*s.*

XIII.

CRITICAL AND HISTORICAL ESSAYS CONTRIBUTED to The Edinburgh Review. By the Right Hon. Thomas Babington Macaulay. Third Edition. 3 vols. 8vo. 36*s.*

XIV.

THE WORKS OF THE REV. SYDNEY SMITH. Second Edition. 3 vols. 8vo., with Portrait, 36*s.*

*** This collection consists of the Author's contributions to the Edinburgh Review, Peter Plymley's Letters on the Catholics, and other miscellaneous works.

LONDON: LONGMAN, BROWN, GREEN, AND LONGMANS.

33 126806
93-B-1981-2

GETTY CENTER LIBRARY
3 3125 00686 6426